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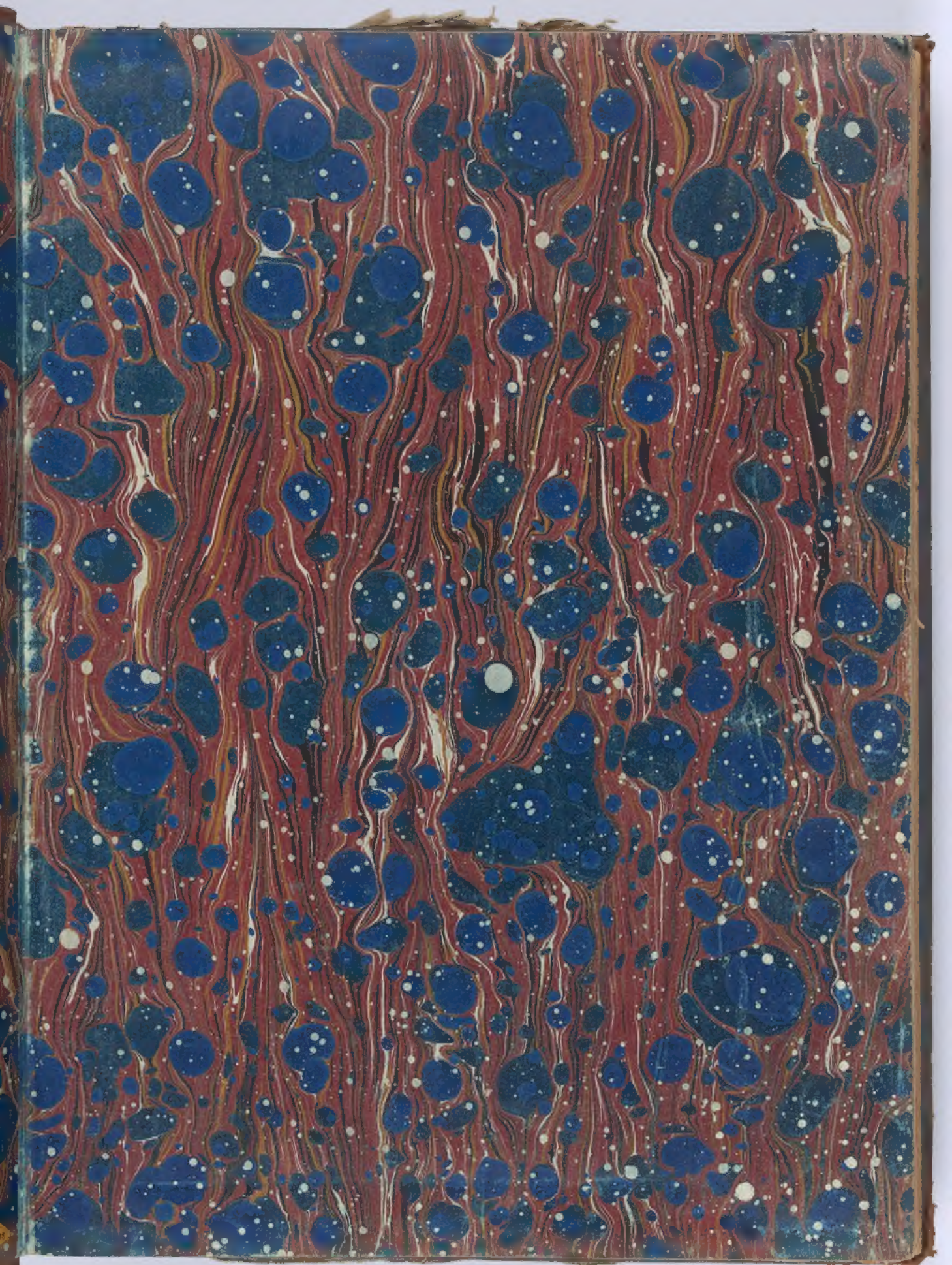

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Sarah H Wright (Mother)
Tasmania

Jane McPherson (Nee Wright) daughter
Mrs Lewis: Alice
Margaret McPherson daughter

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THE ADORATION.

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Popular Sacred Melodies,

BY

THE MOST CELEBRATED COMPOSERS,

Arranged for

THE PIANO FORTE AS SOLOS AND DUETS,

with ad libitum Accts. for Flute, Violin & Violoncello,

BY

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THE ADORATION.

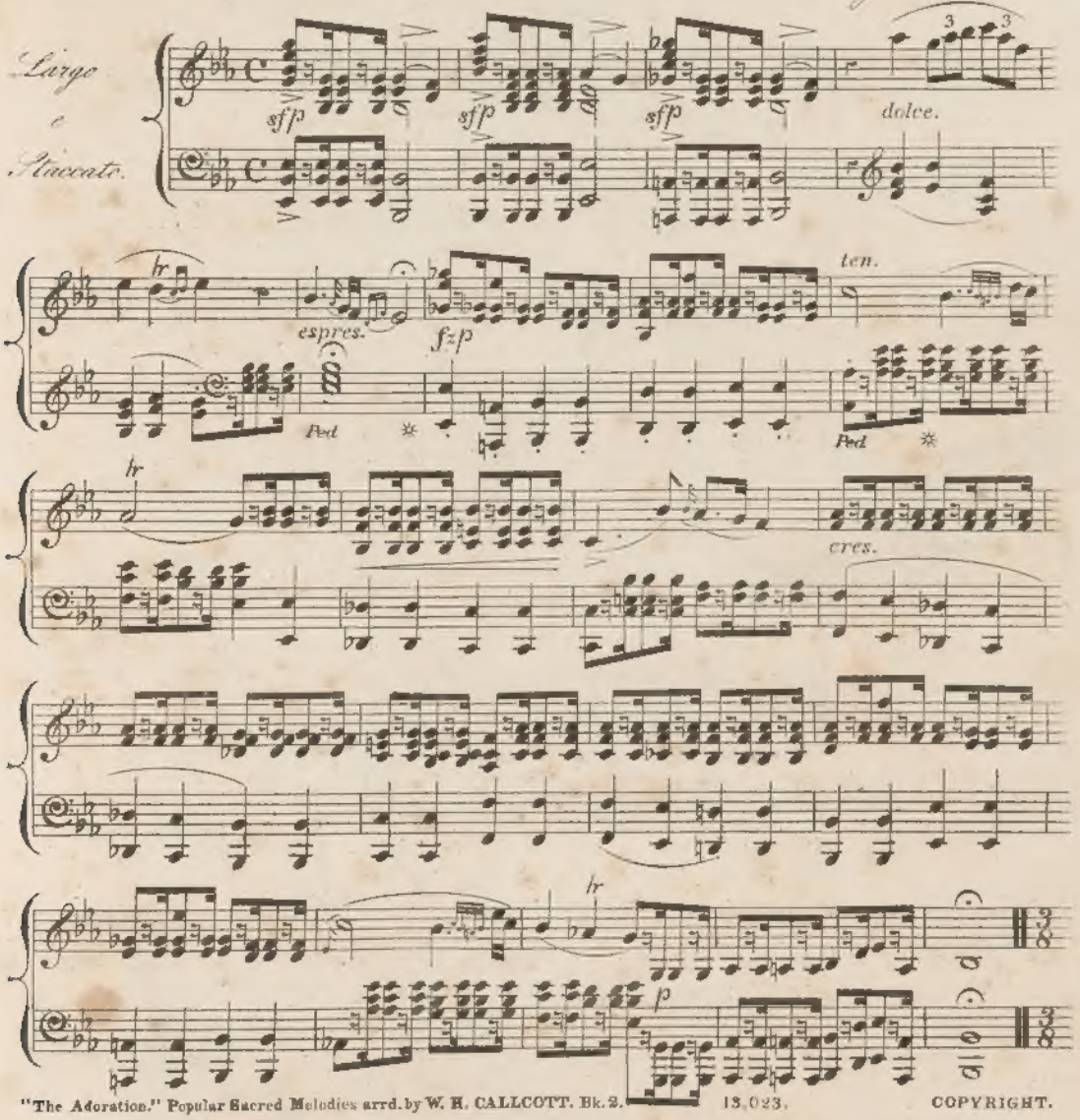
Popular Sacred Melodies arranged by William Hutchins Callcott.

No 7.

O Lord! have mercy upon me,

Psalm 9th
Verse 13.

Composed by
Pergolesi.



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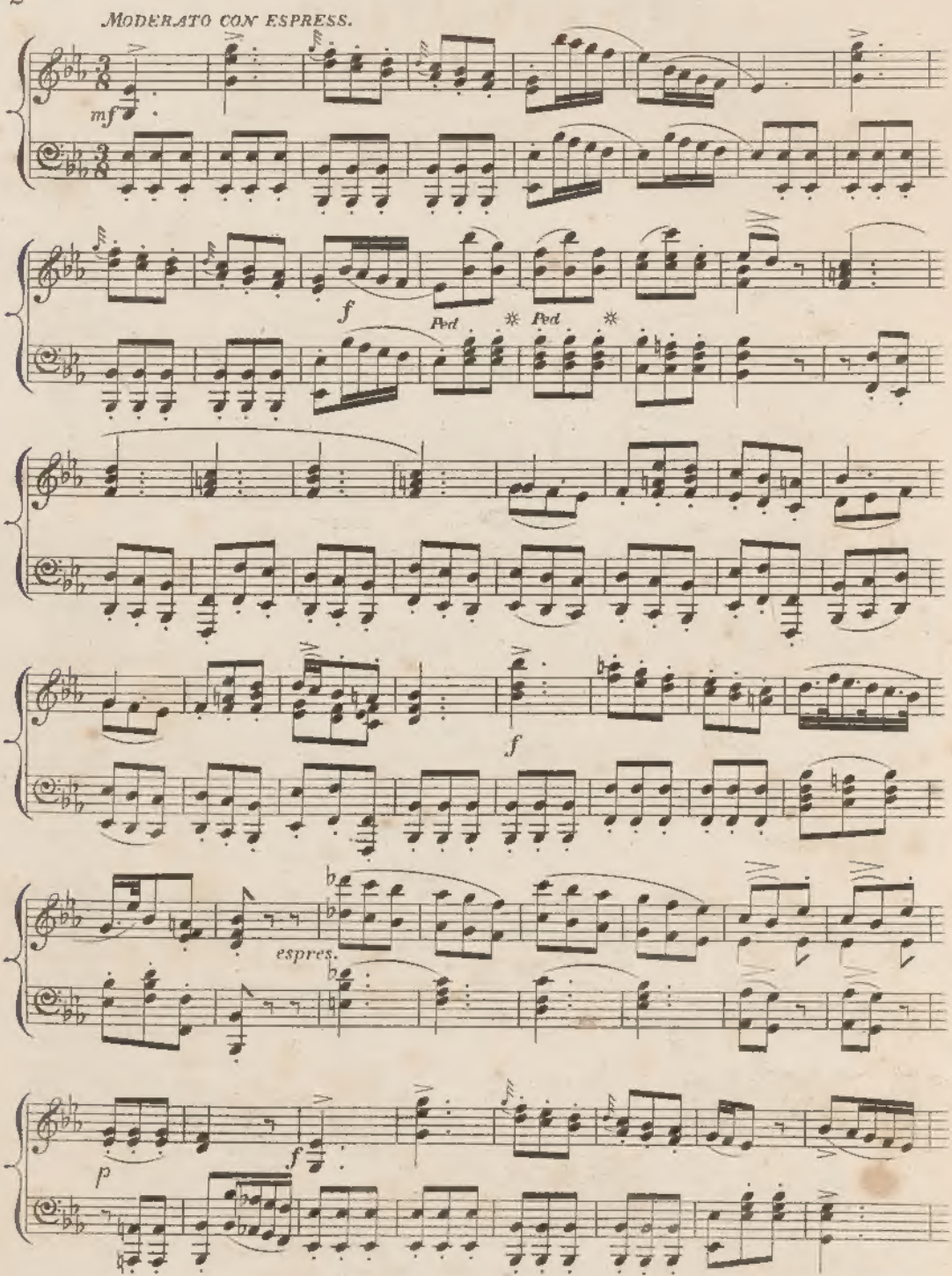

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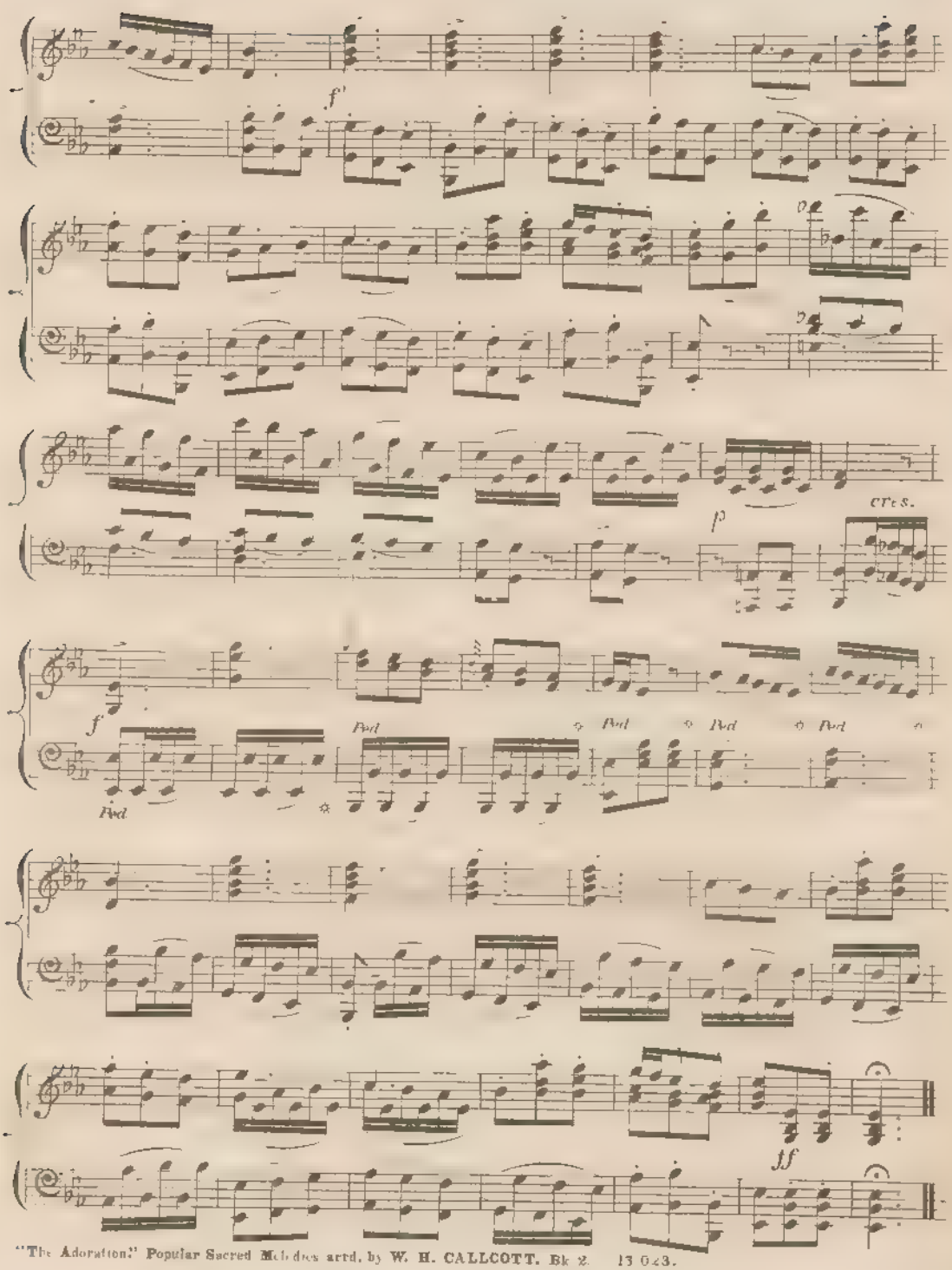

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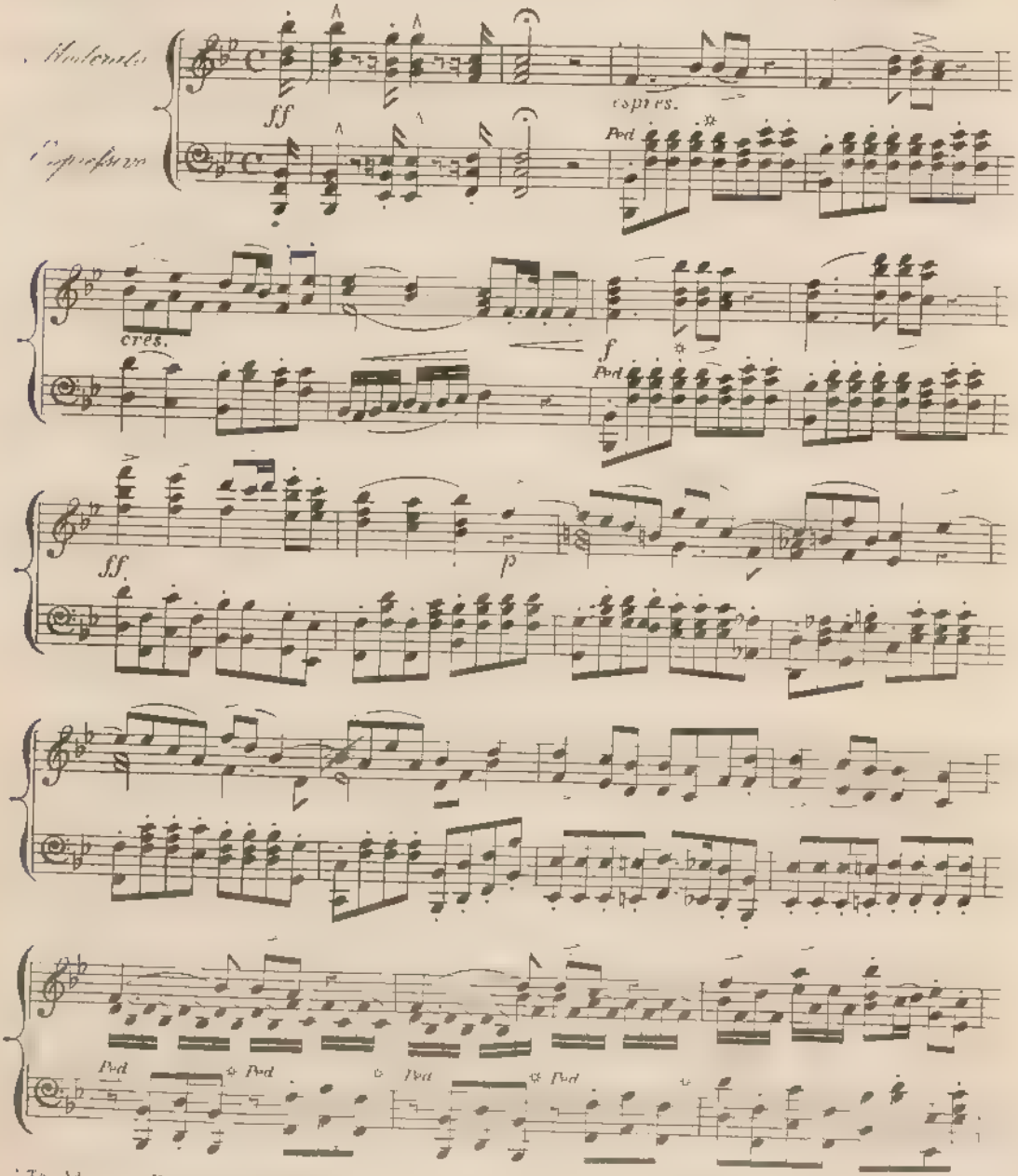
No. 8.

Bless the Lord, O my soul,

Psalm 103
Verse 1.



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The Adorn... Pr... S... M... ...arrd by W. H. CALLCOTT Bk. 2

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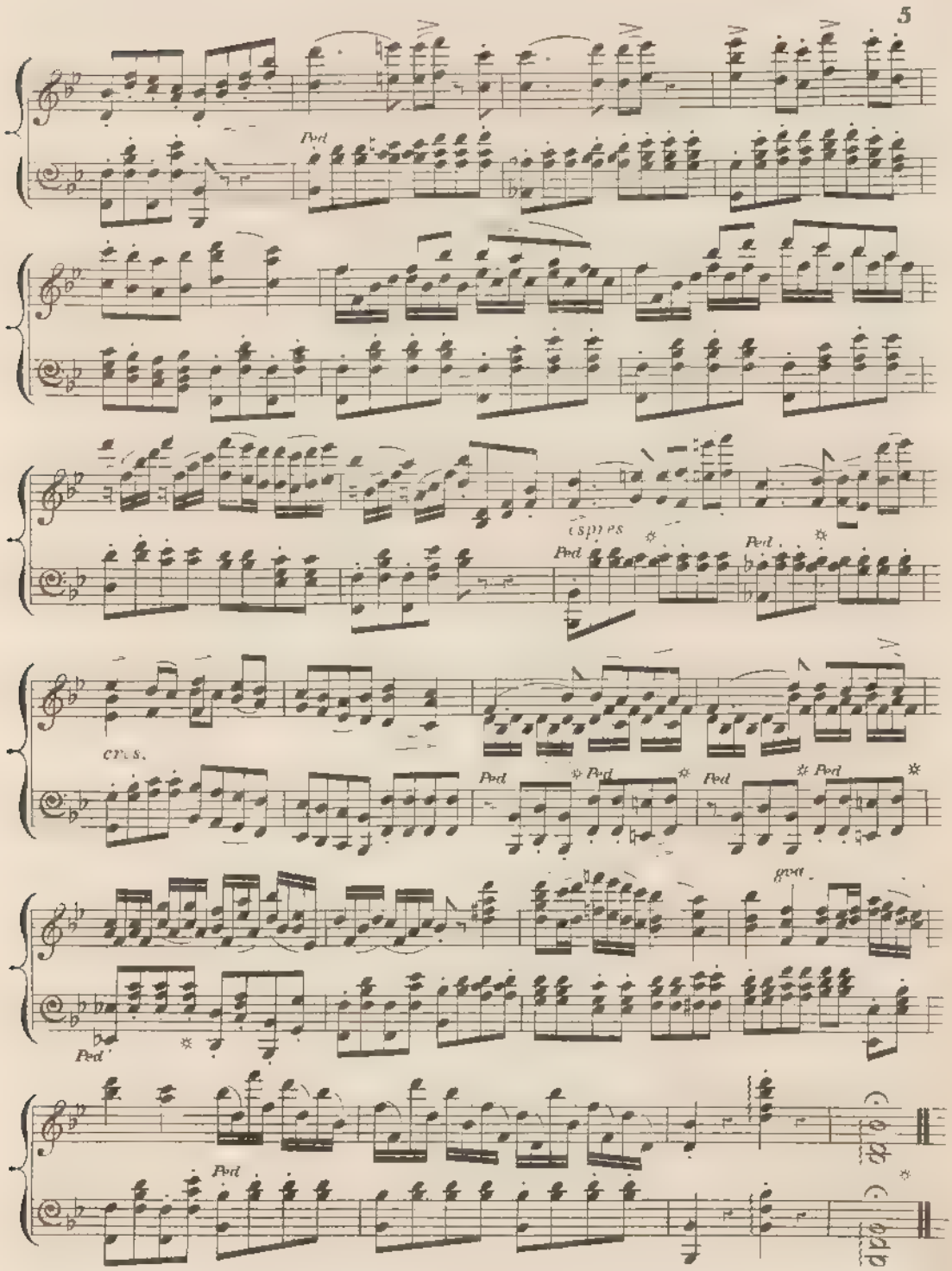

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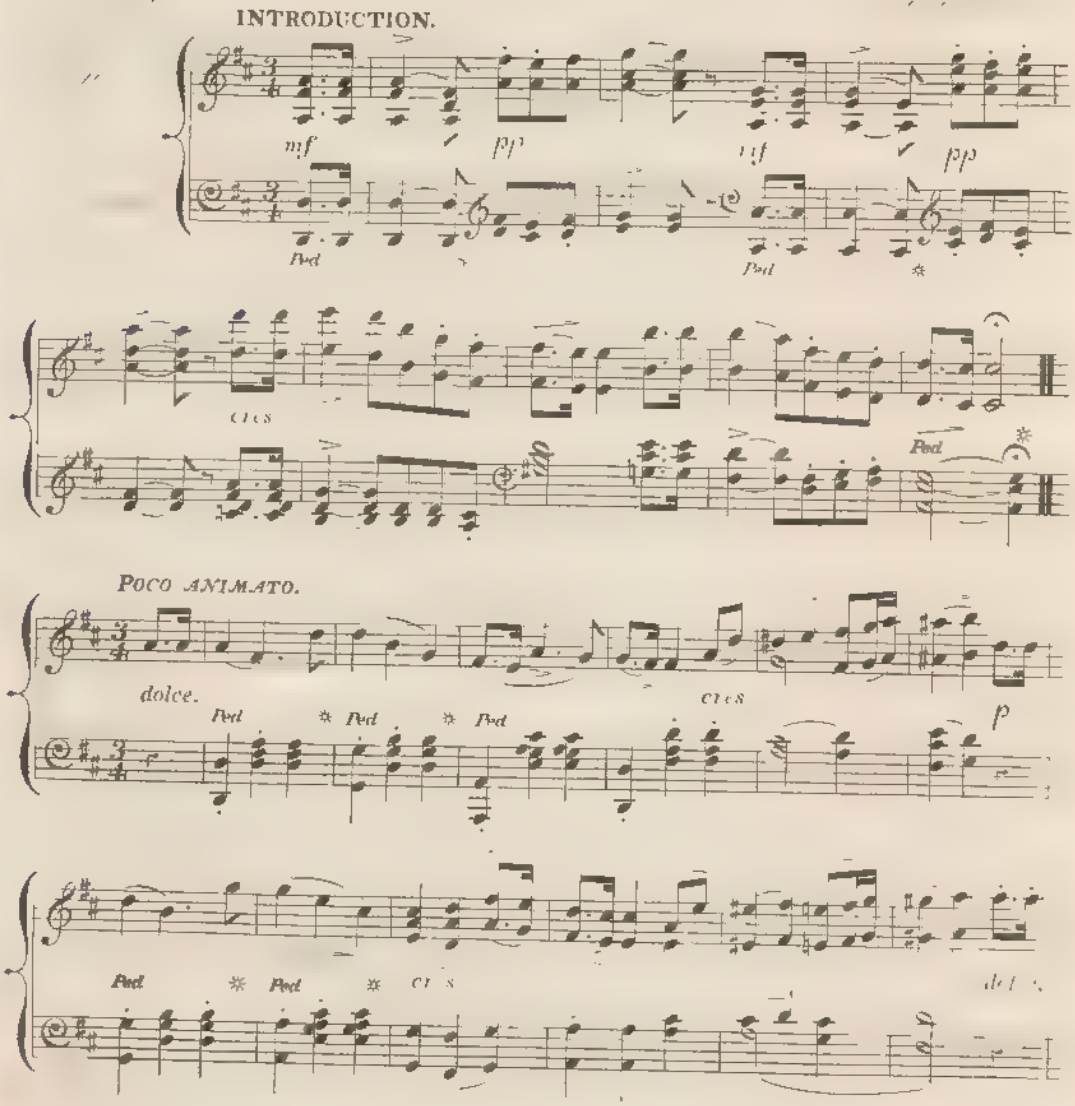
I will sing of Thy mercy.

INTRODUCTION.



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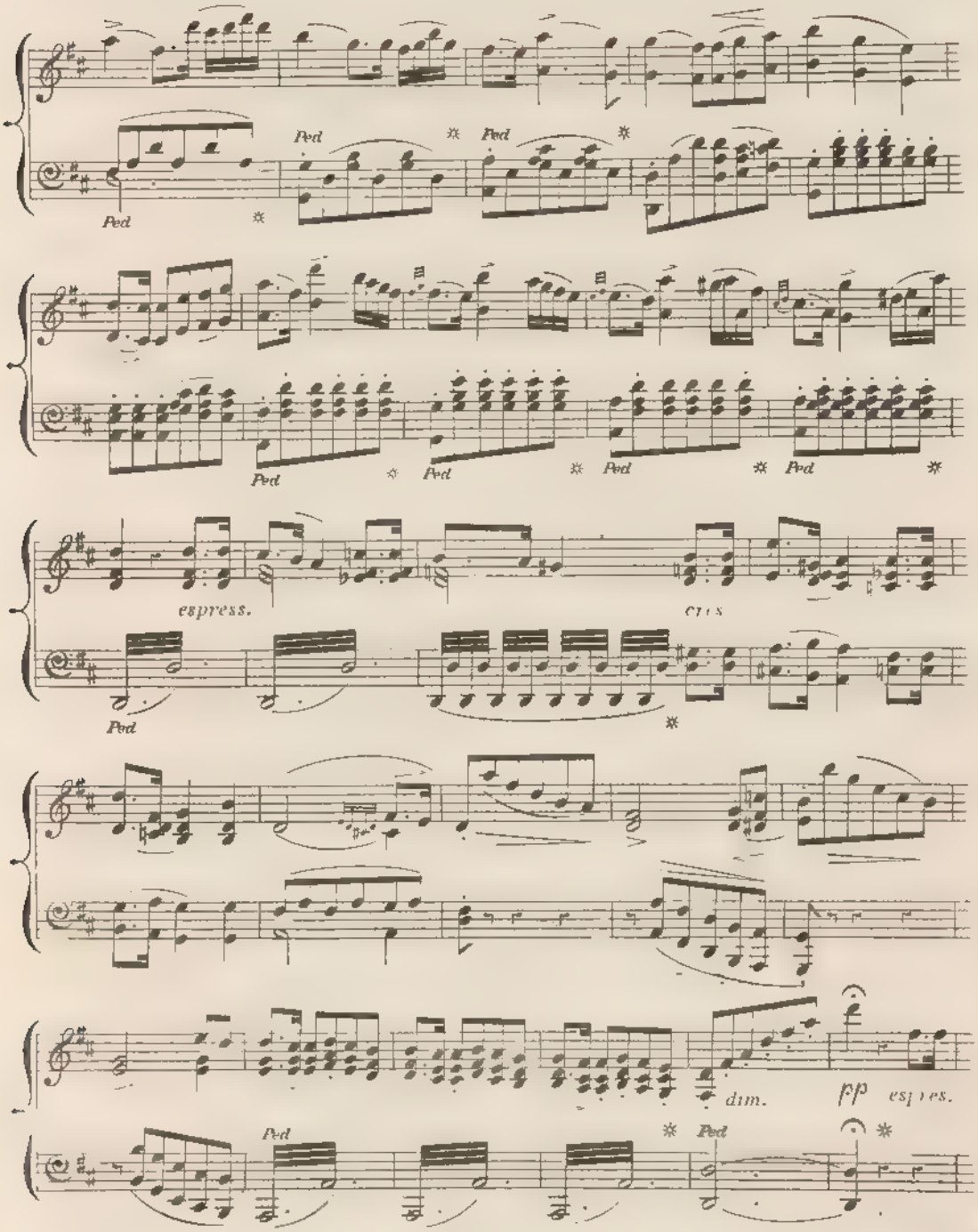

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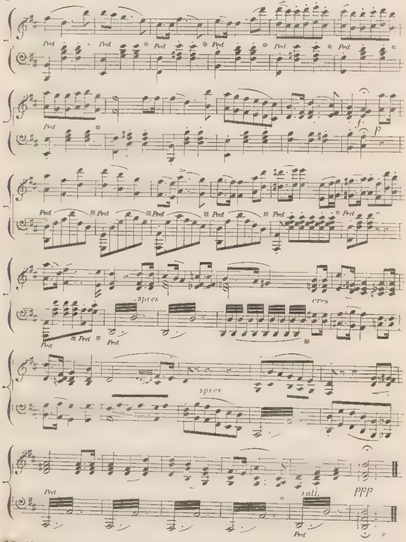

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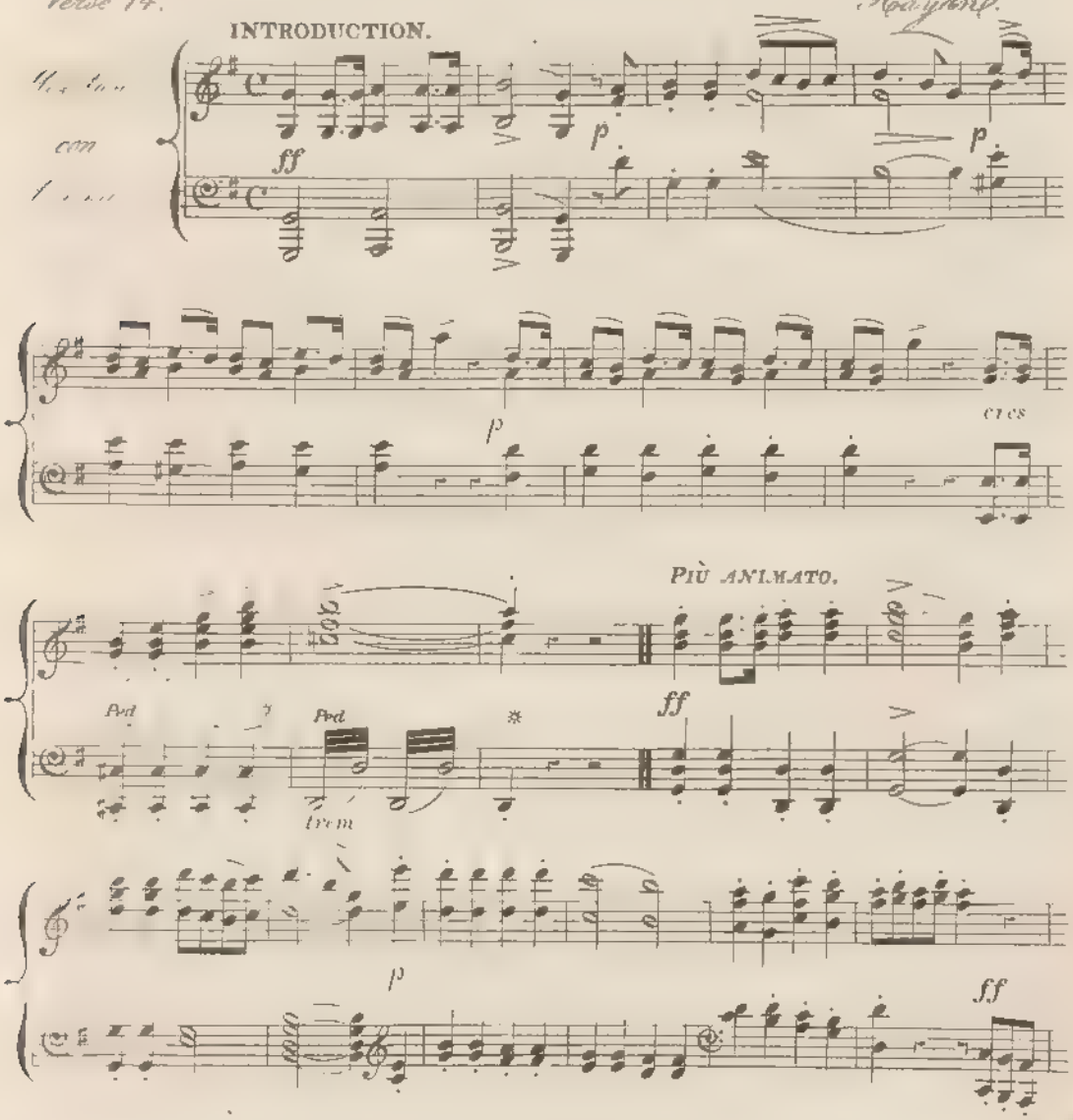
Glory to God in the highest.

Luke II.
Verse 14.

Composed by
Haydn.

INTRODUCTION.



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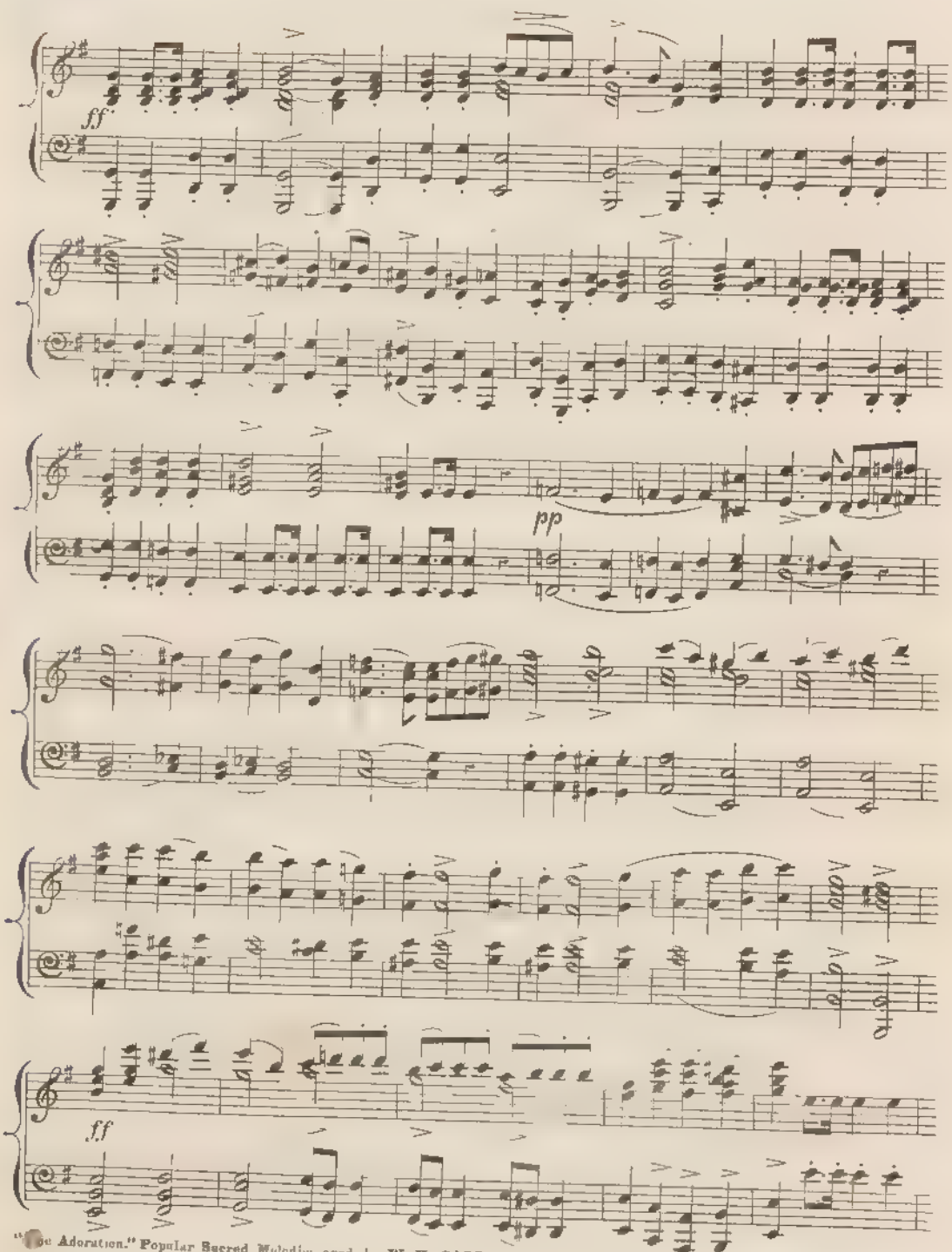

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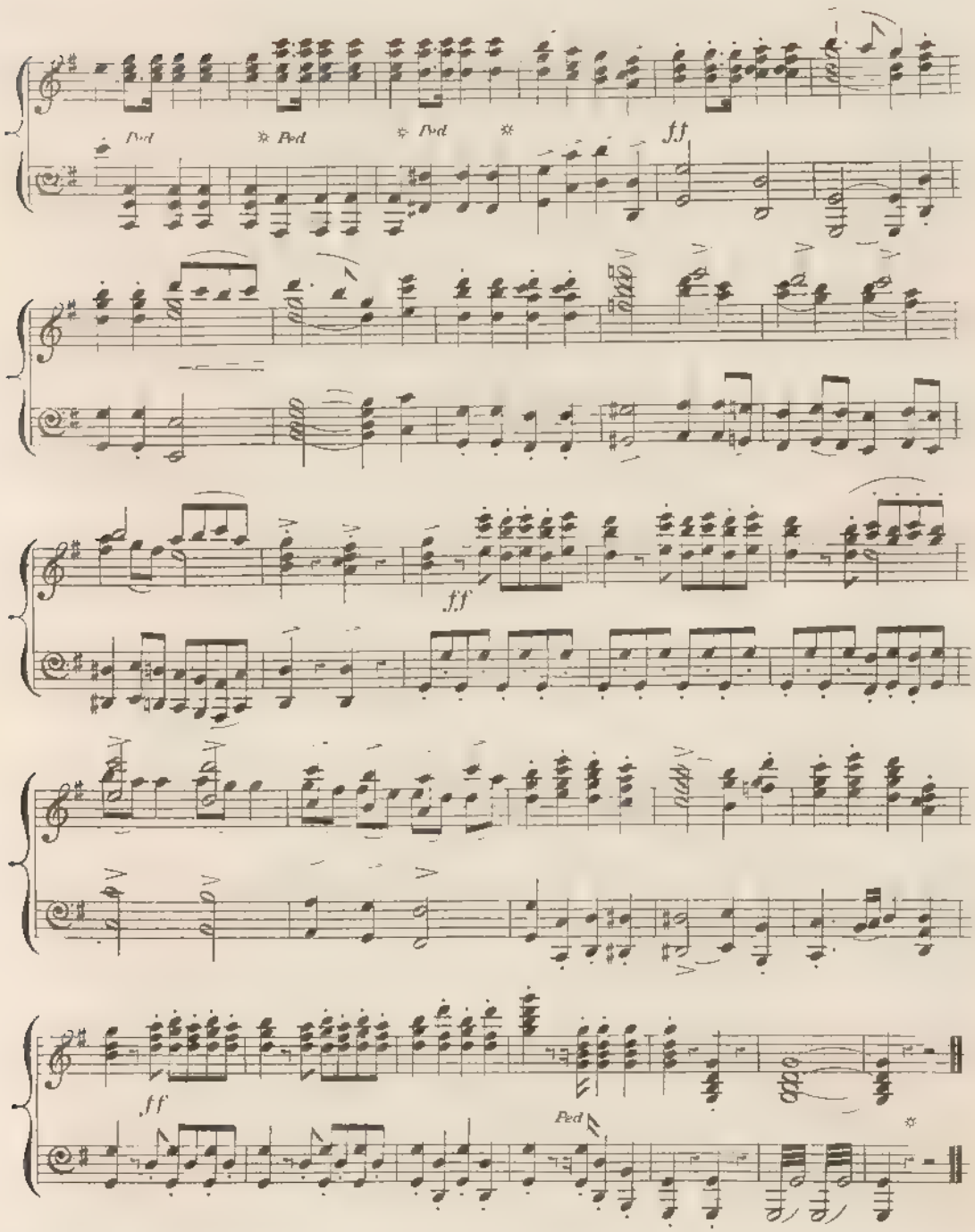

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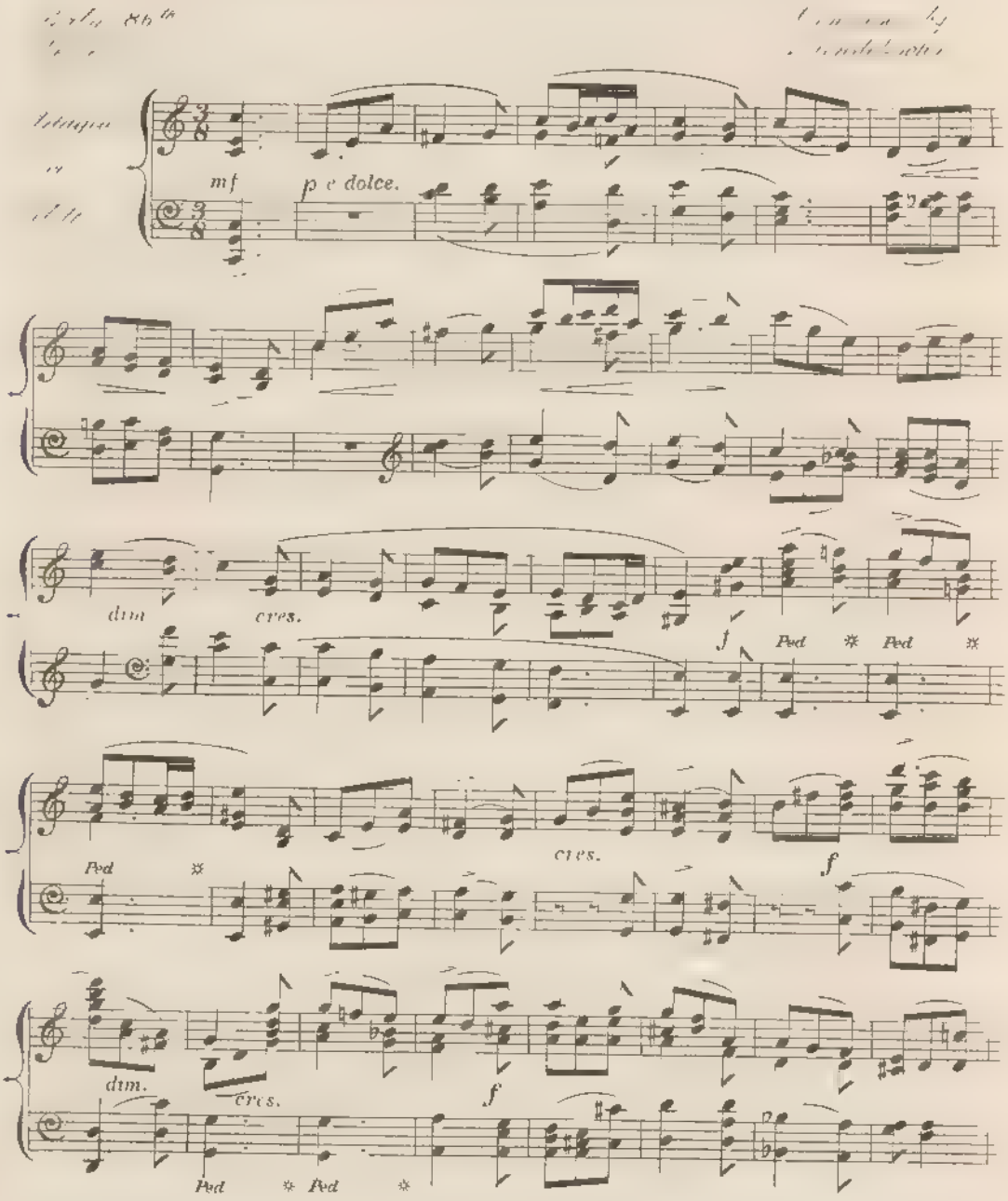
No. II.

Bow down thine ear, O Lord.



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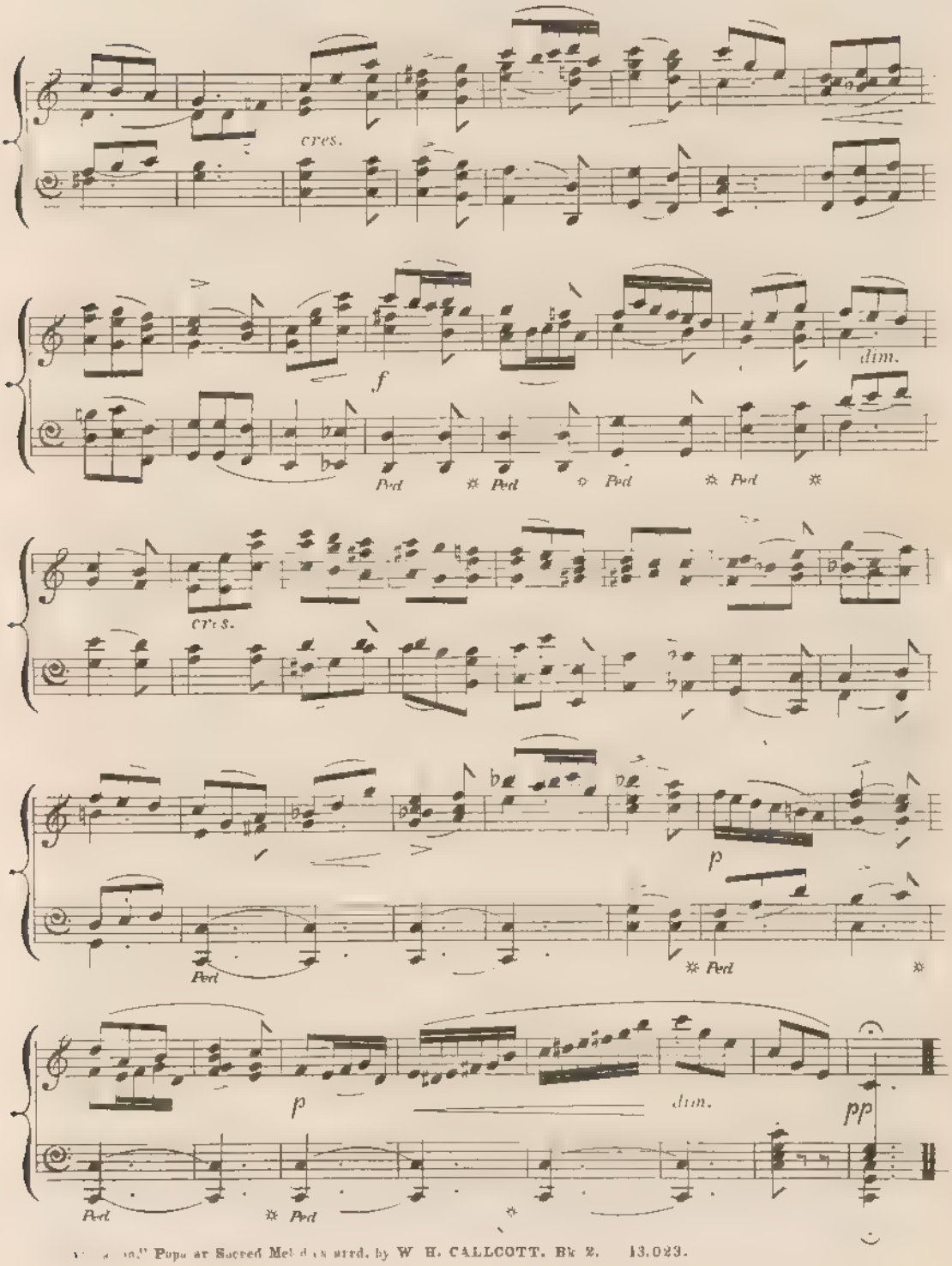

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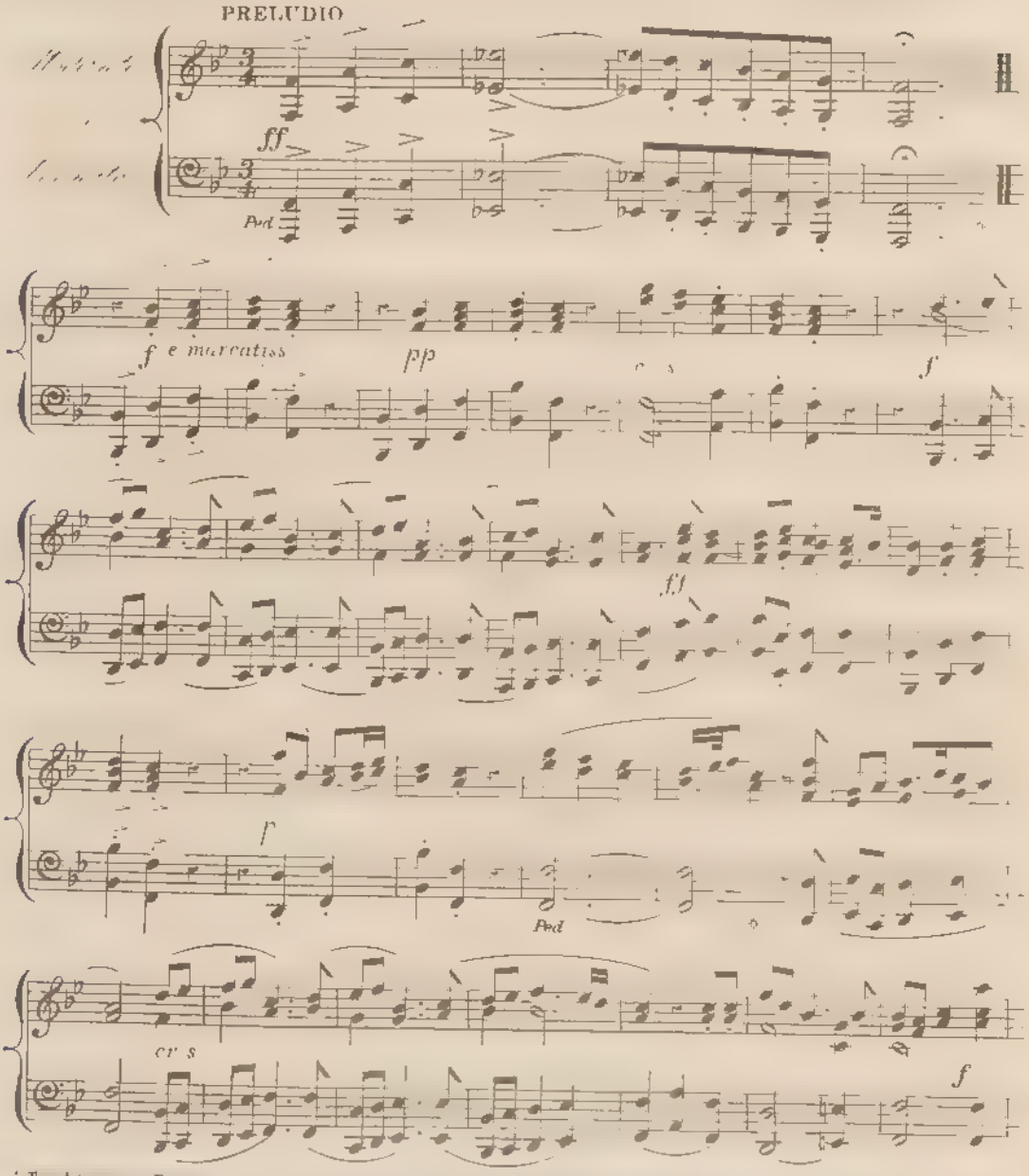
Happy are the People.

PRELUDIO



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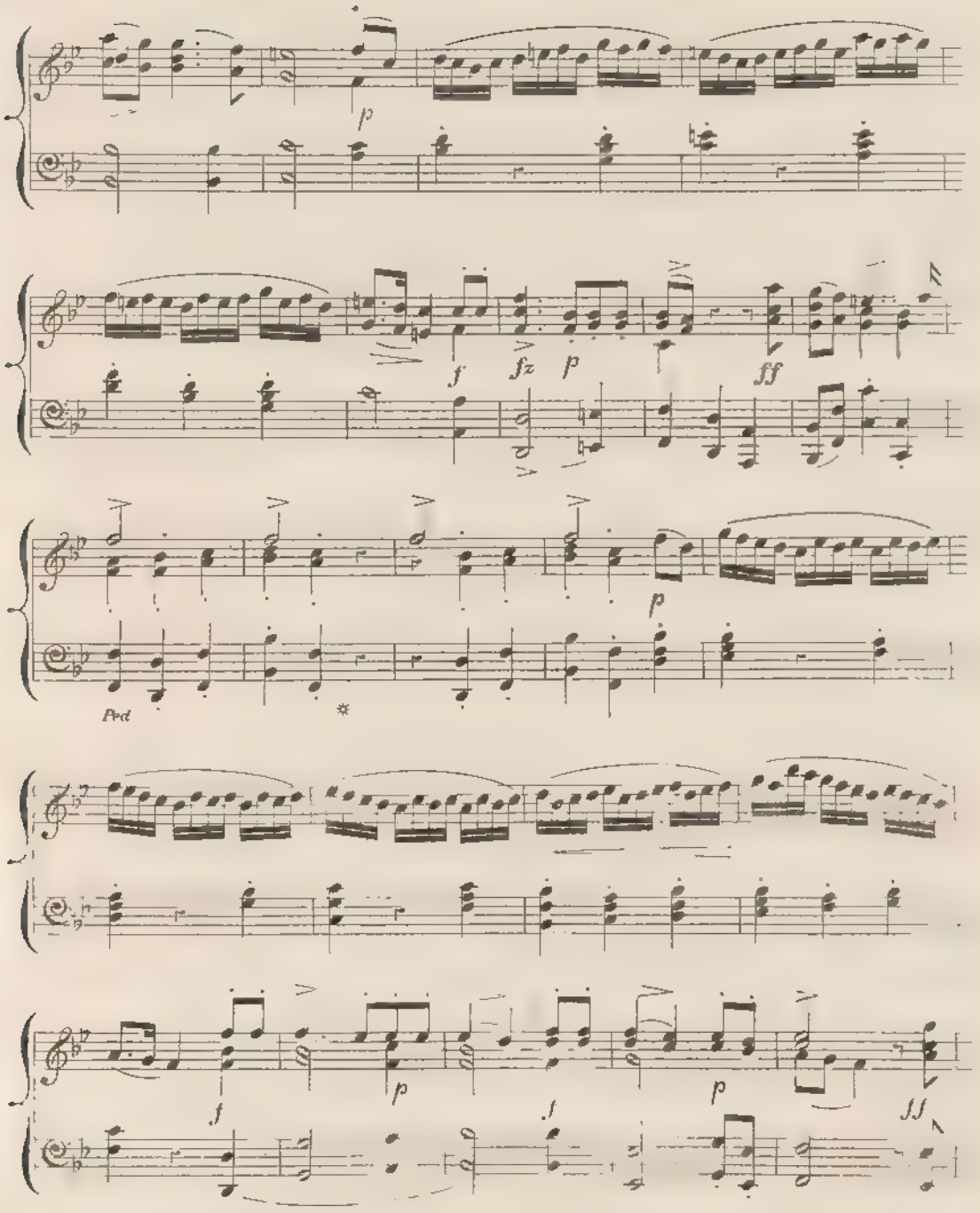

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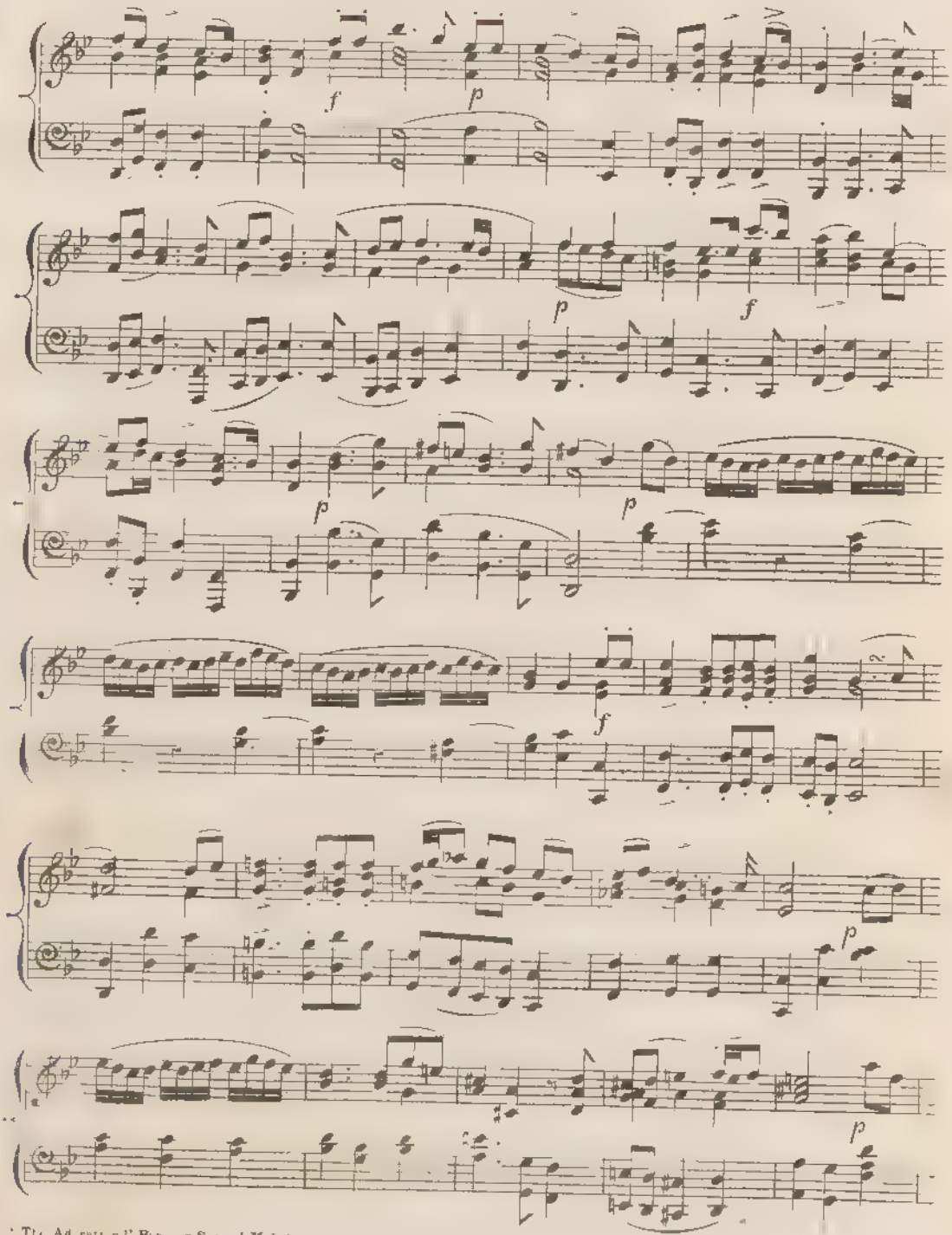

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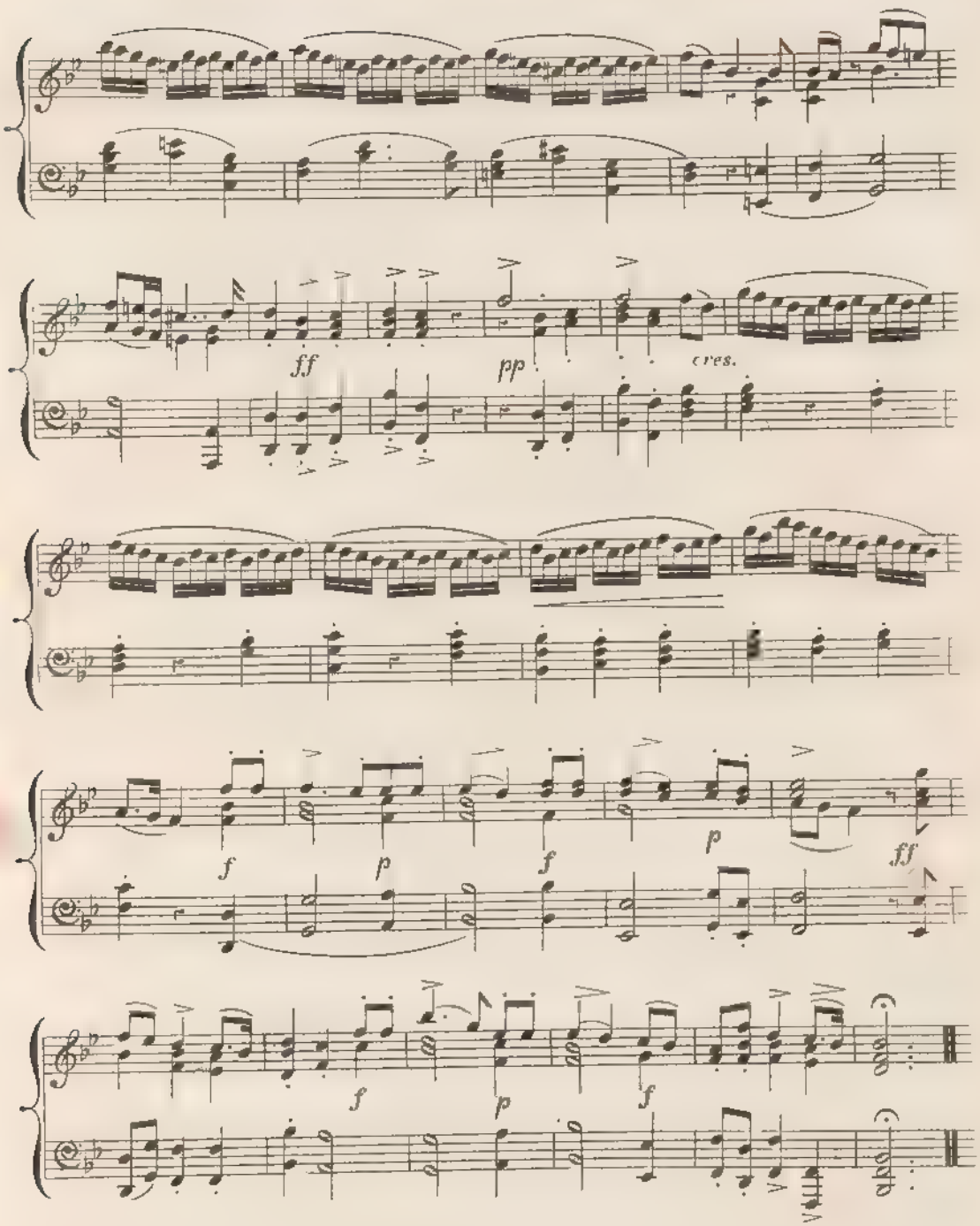

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GRAND PARADE MARCH

Dedicated to H R H

THE DUKE OF CAMBRIDGE.

COMMANDER IN CHIEF

BY

STEPHEN GLOVER

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COMPOSED BY

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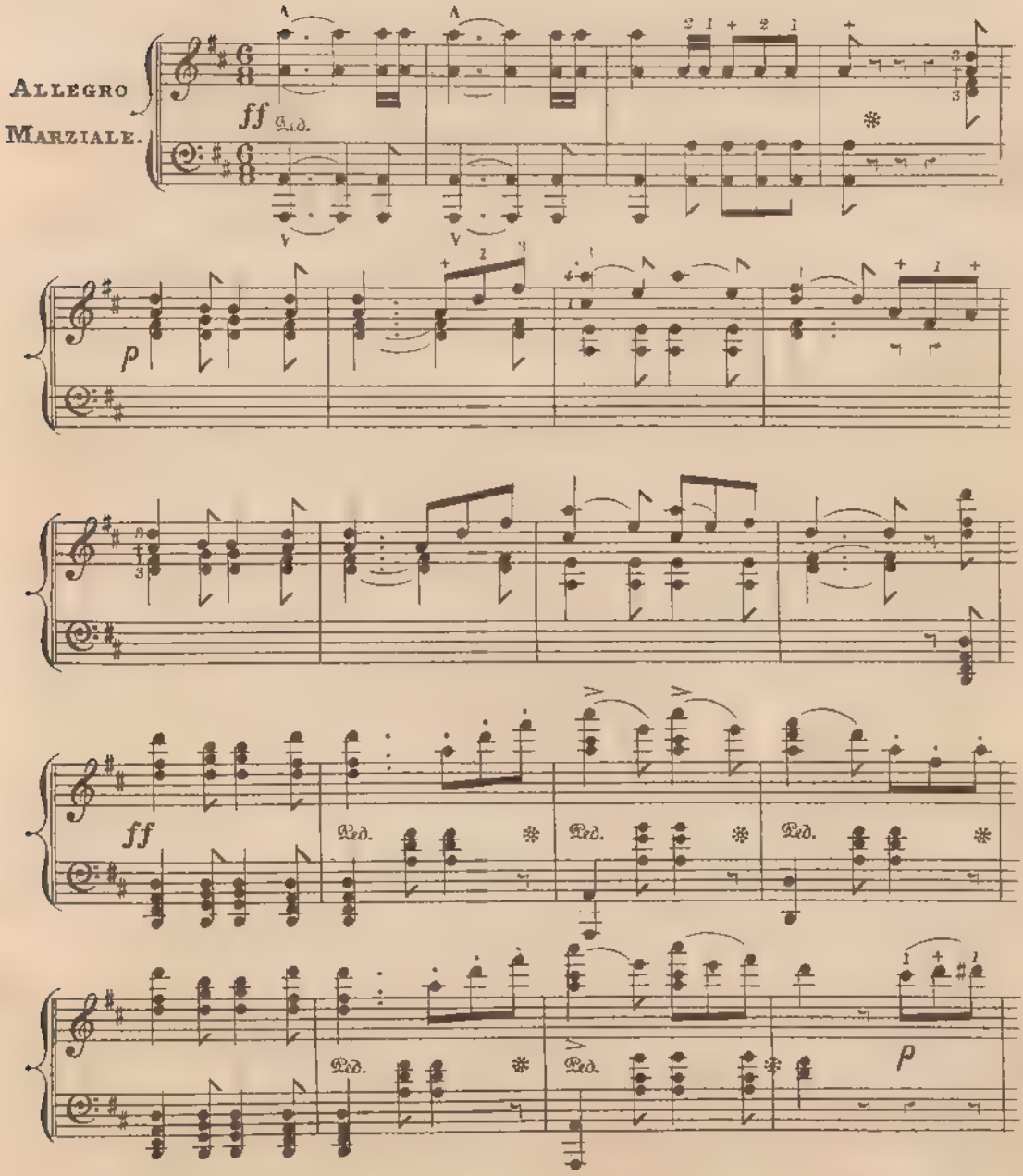

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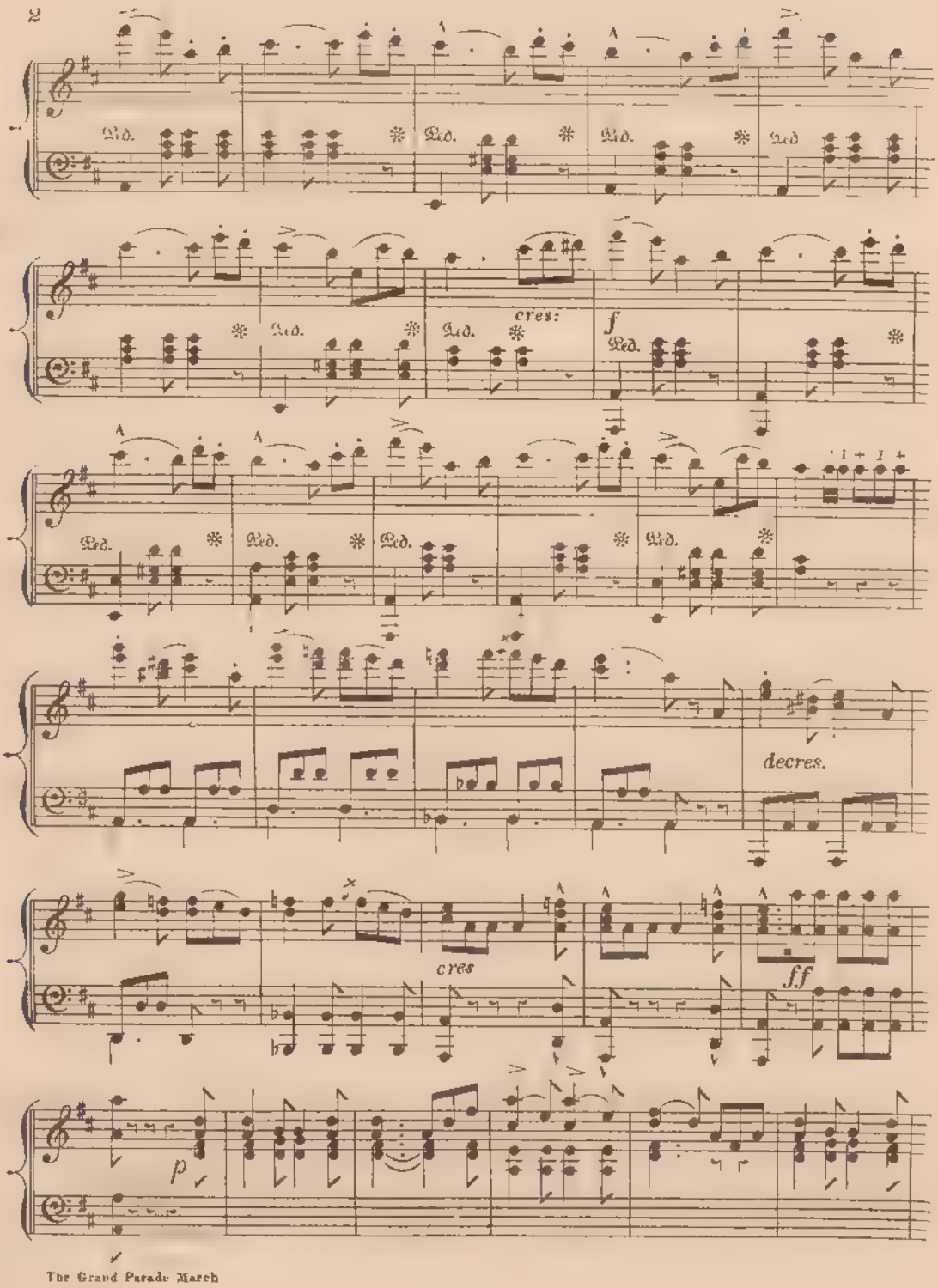

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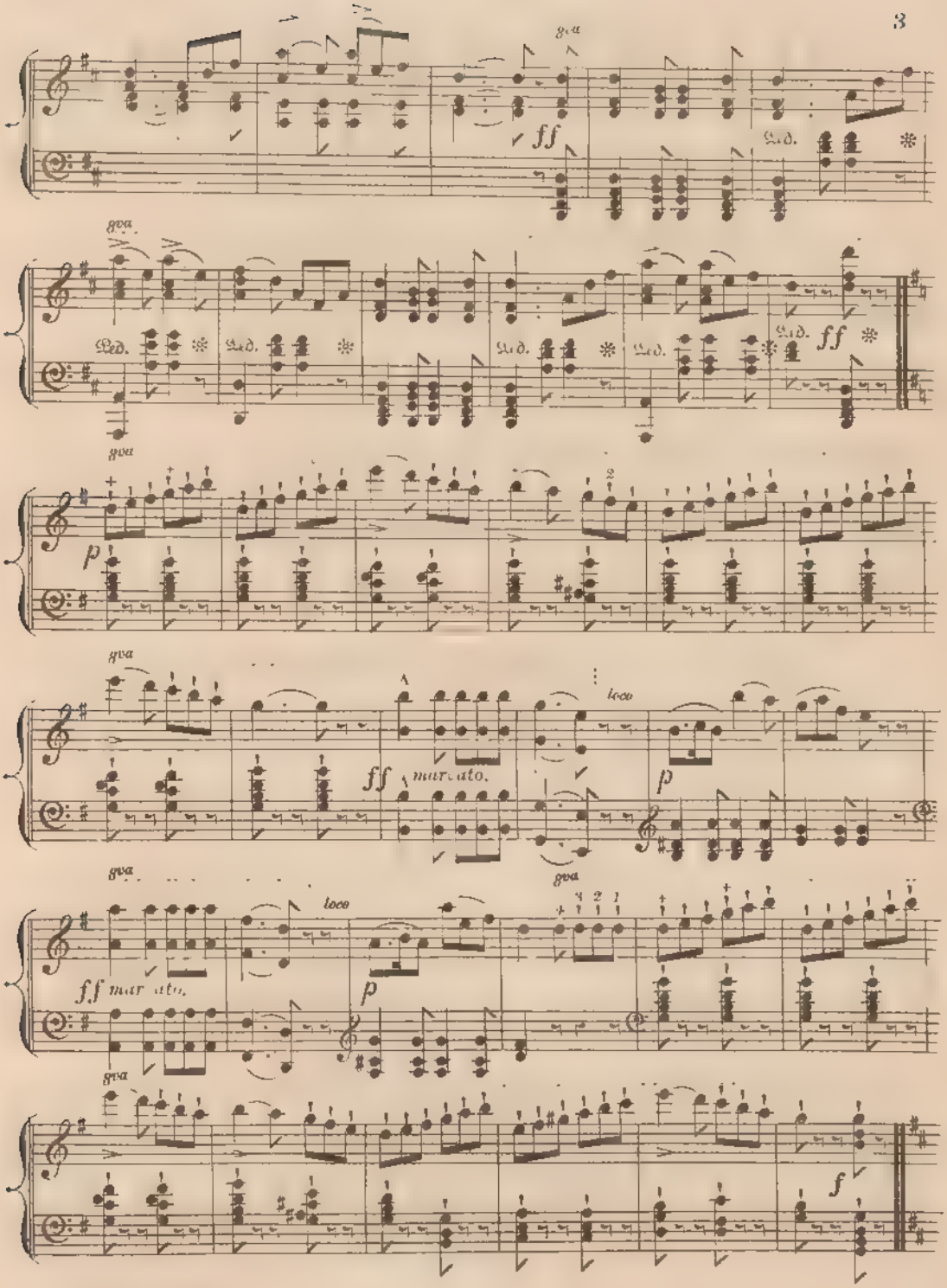

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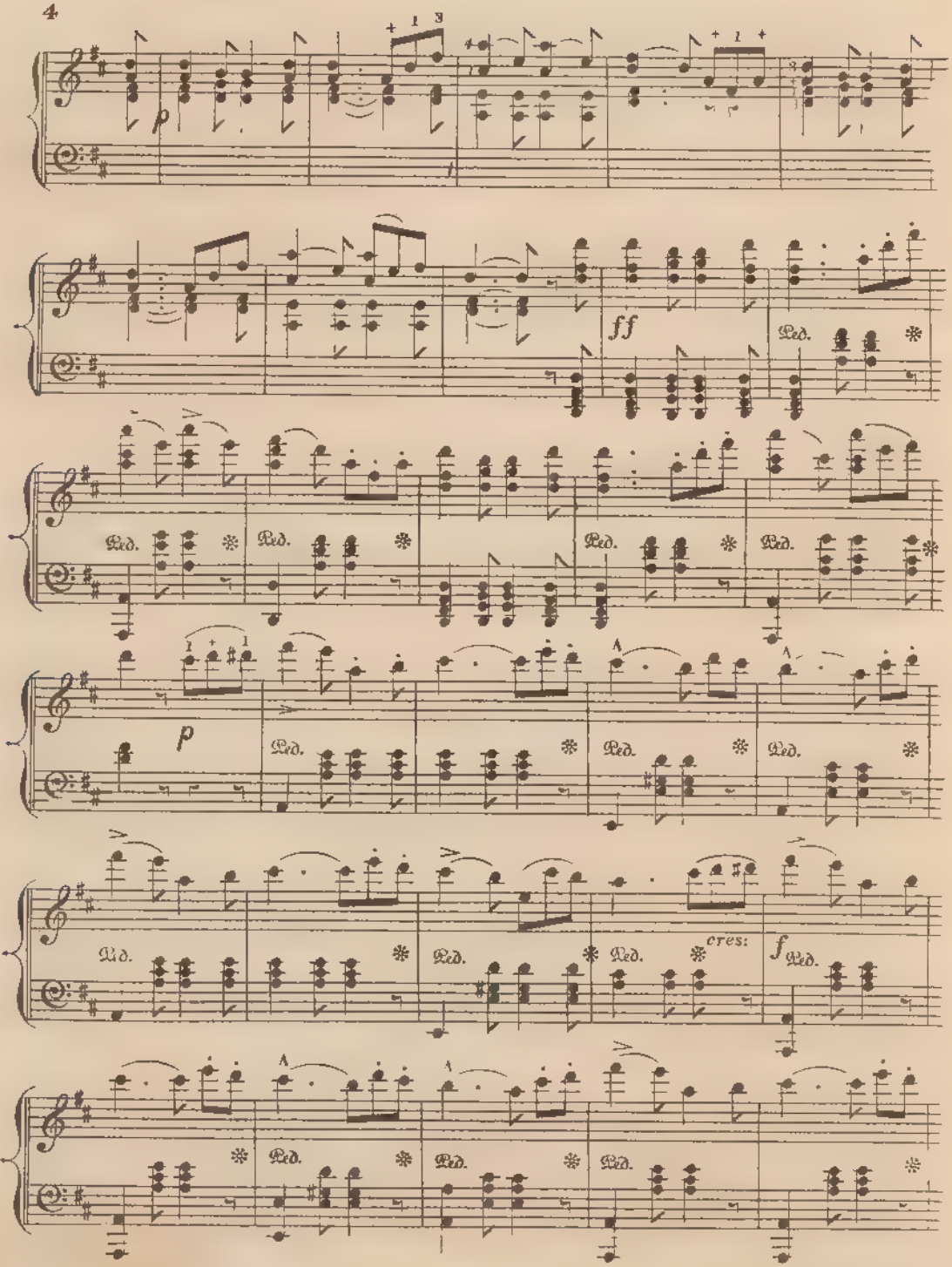

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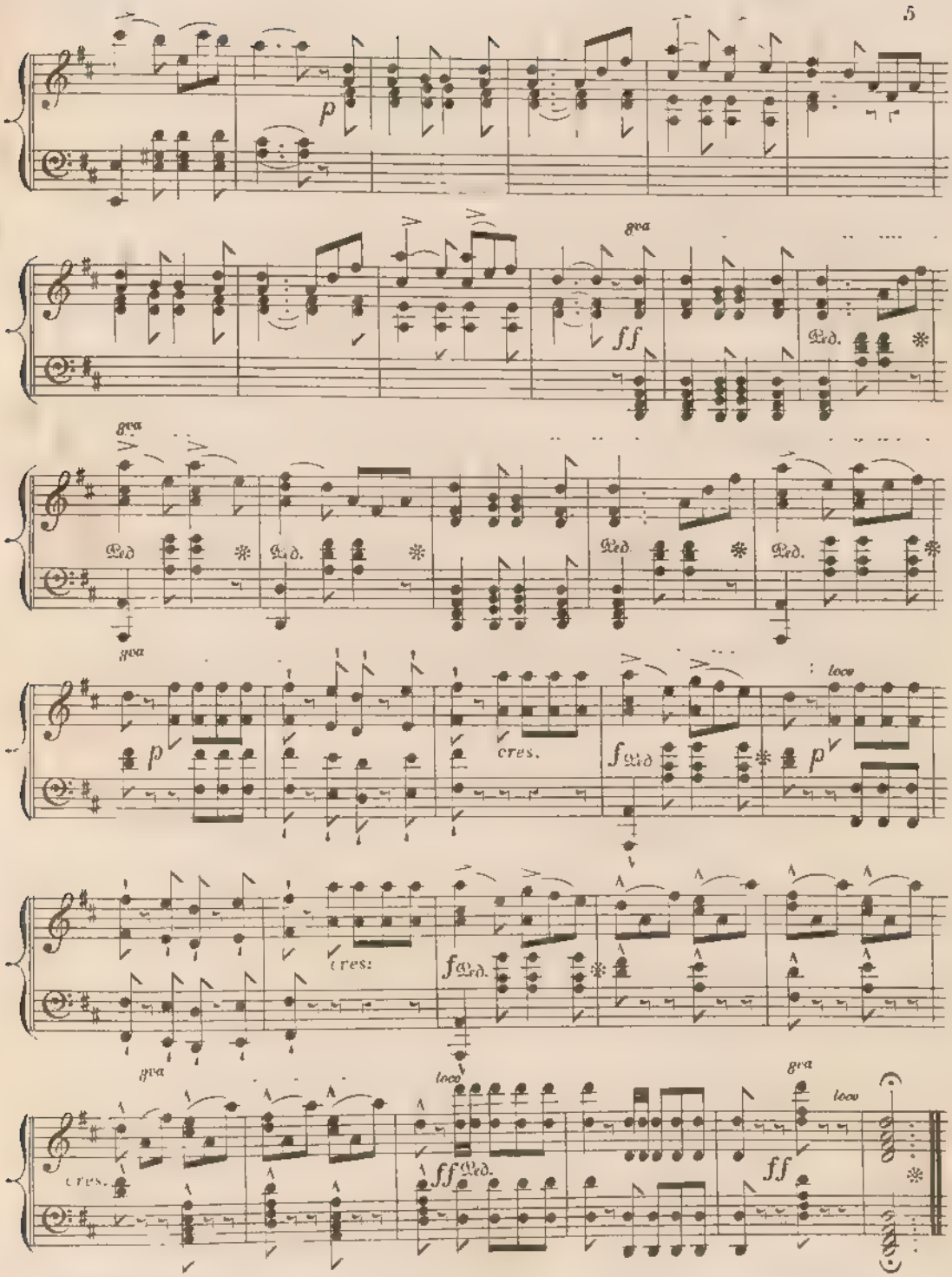

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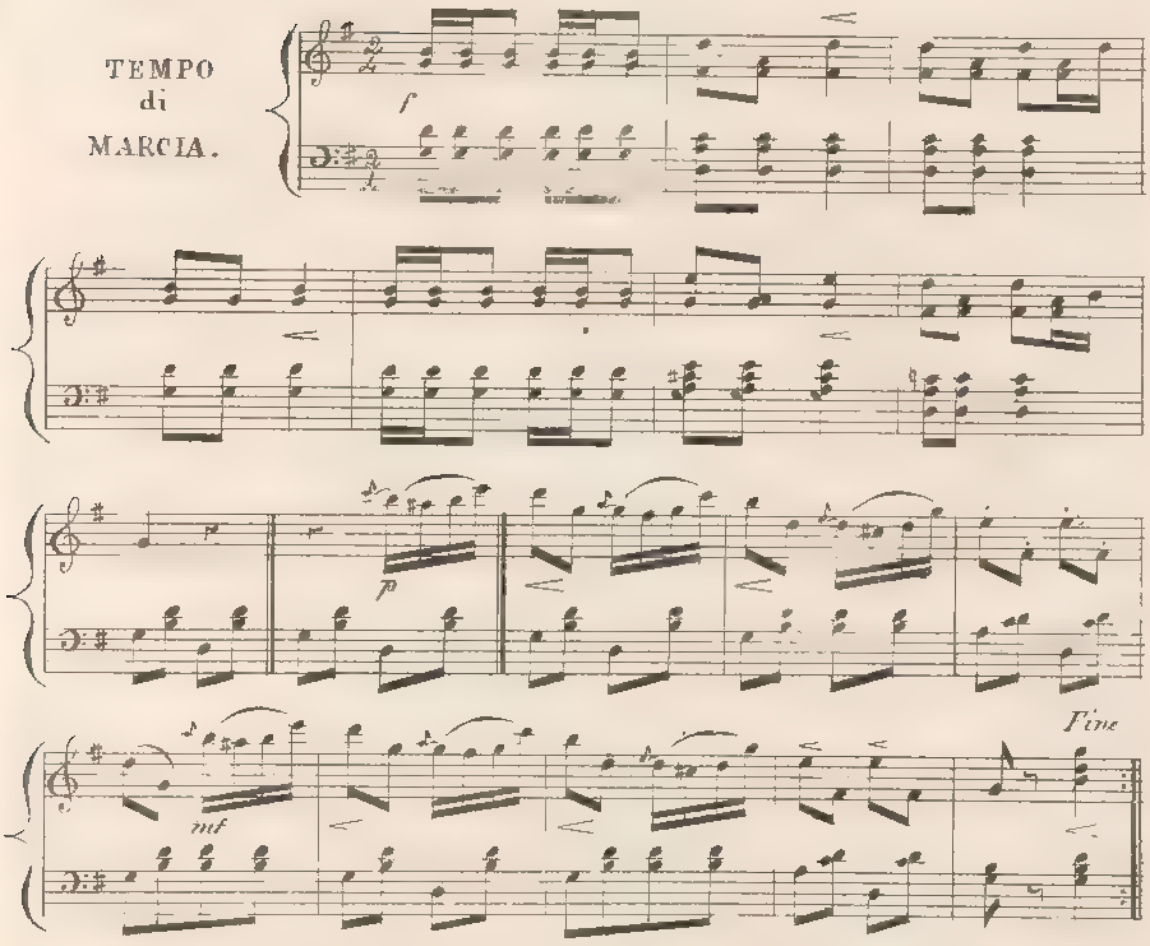

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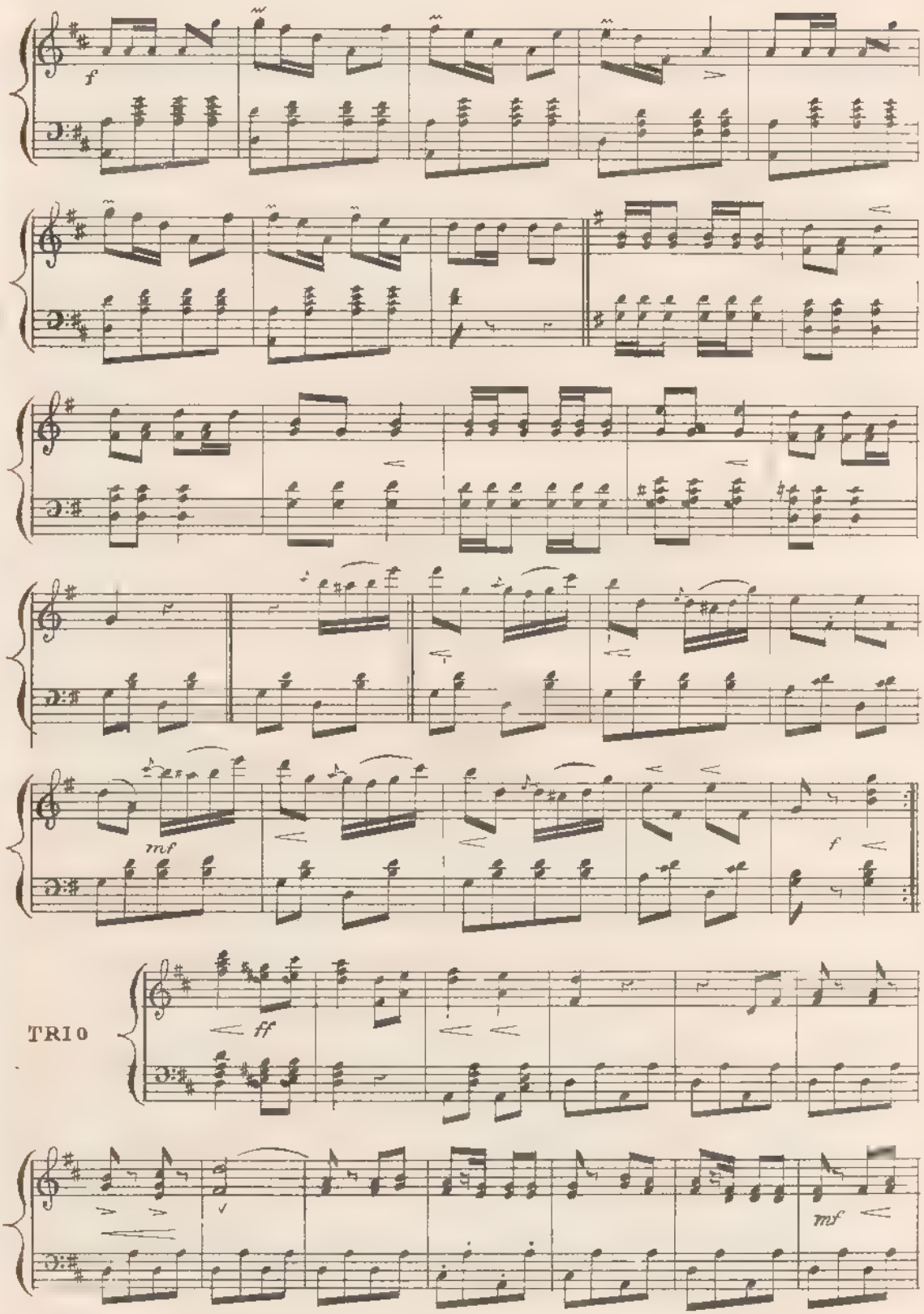

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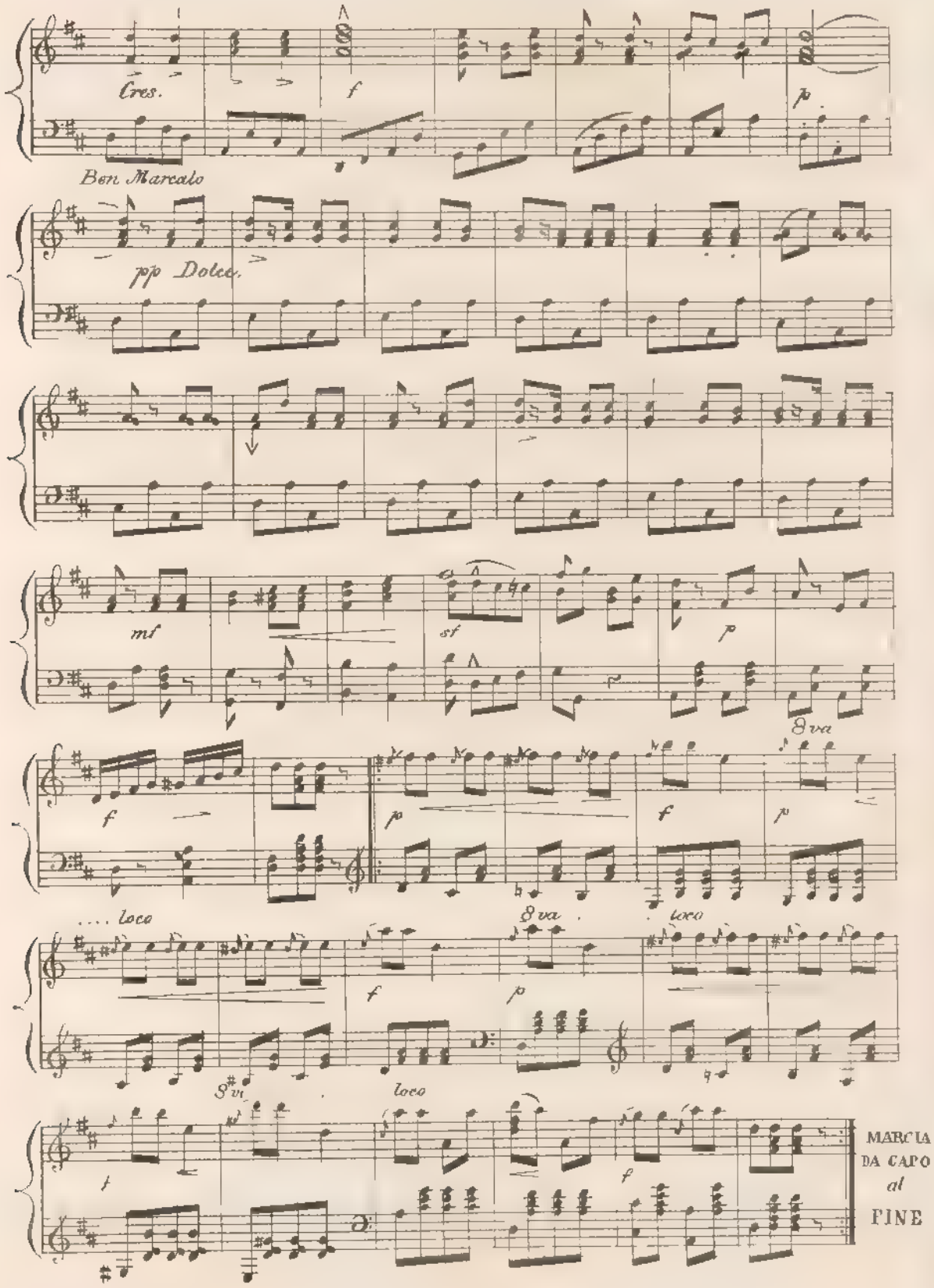

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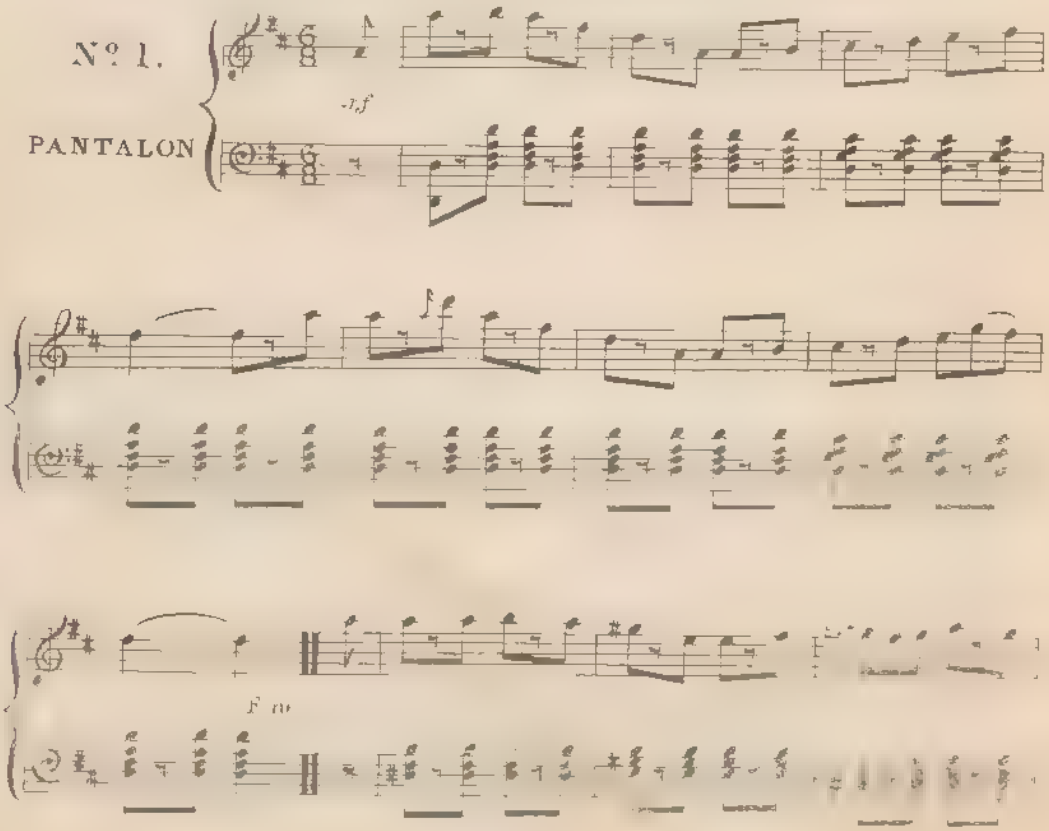

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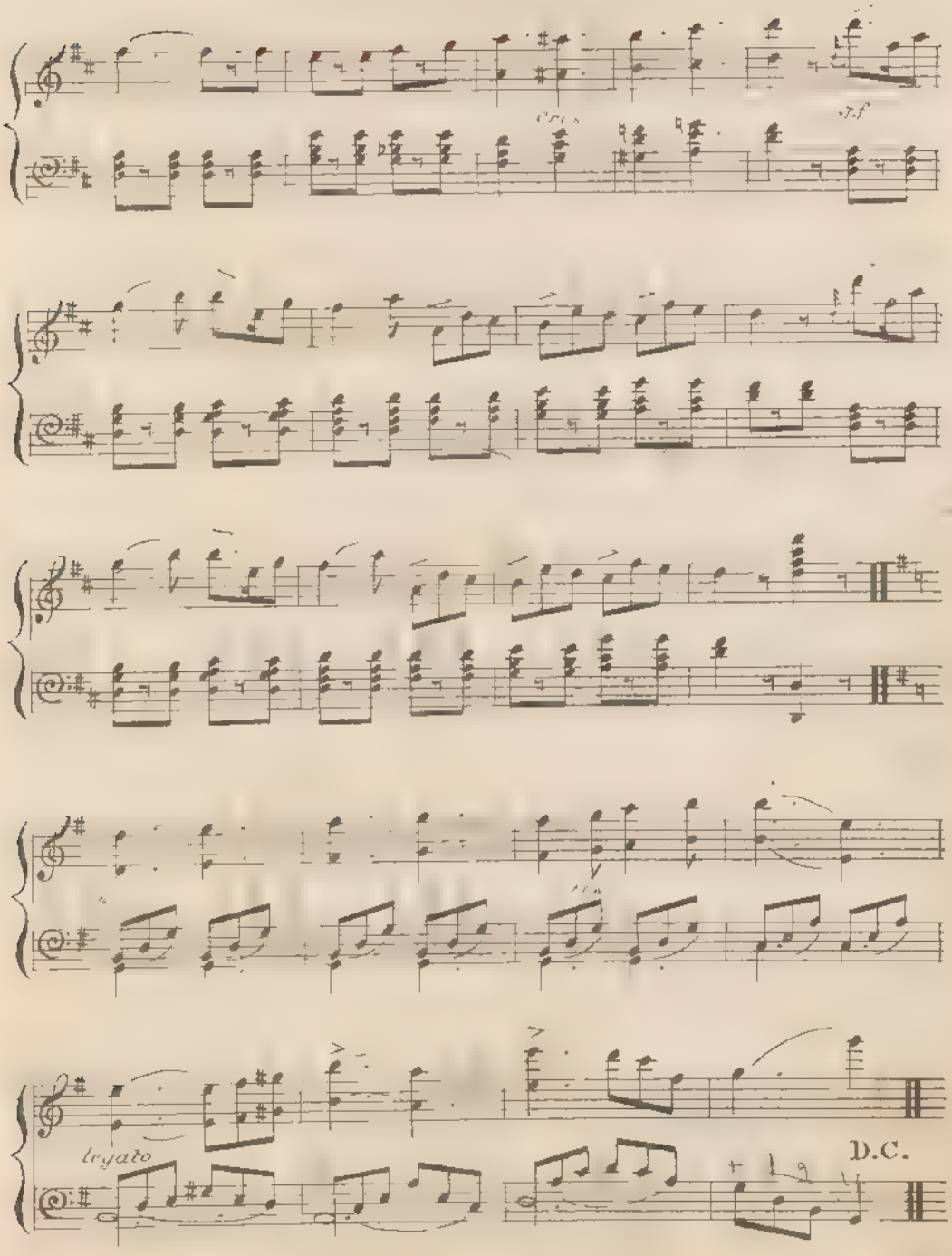

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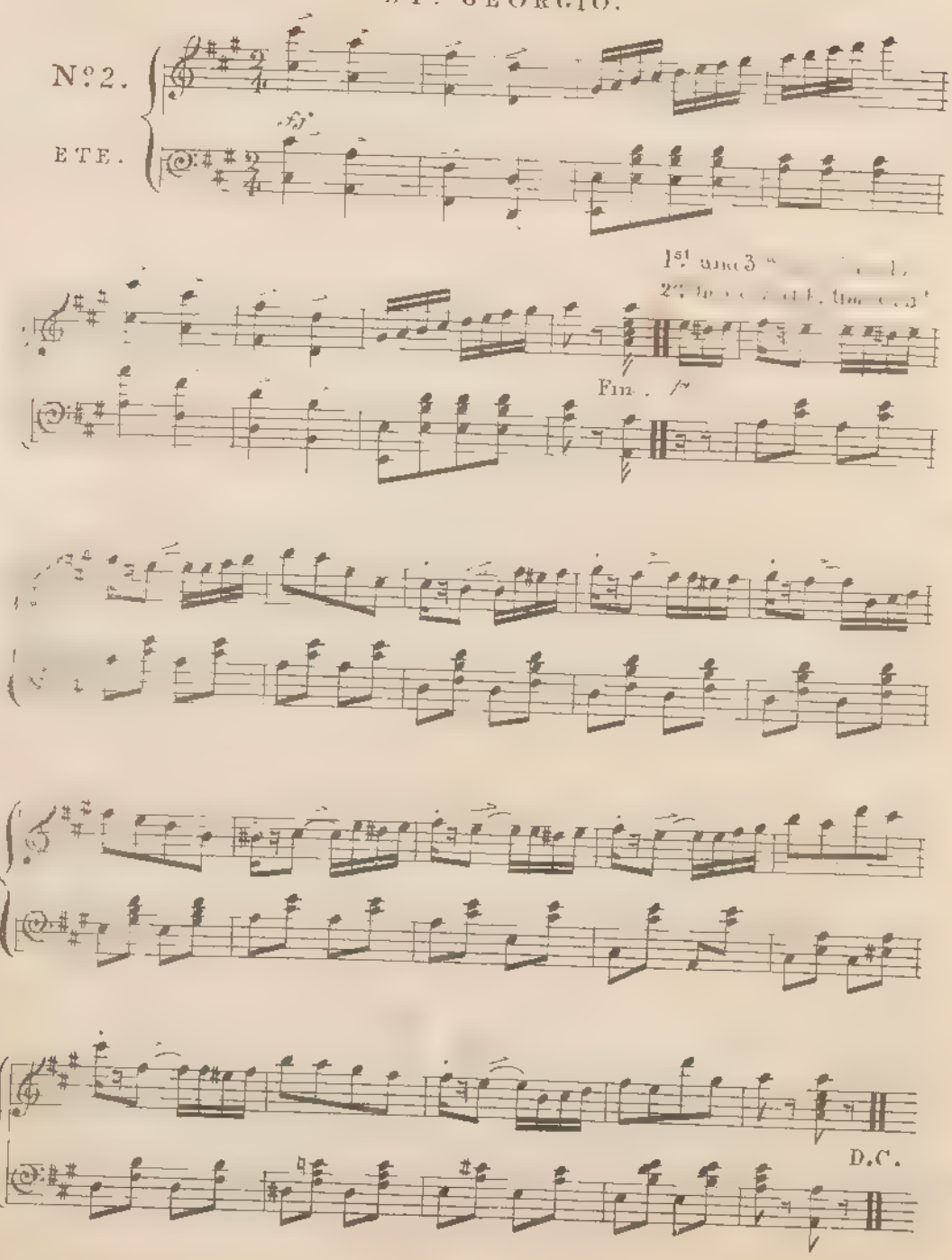

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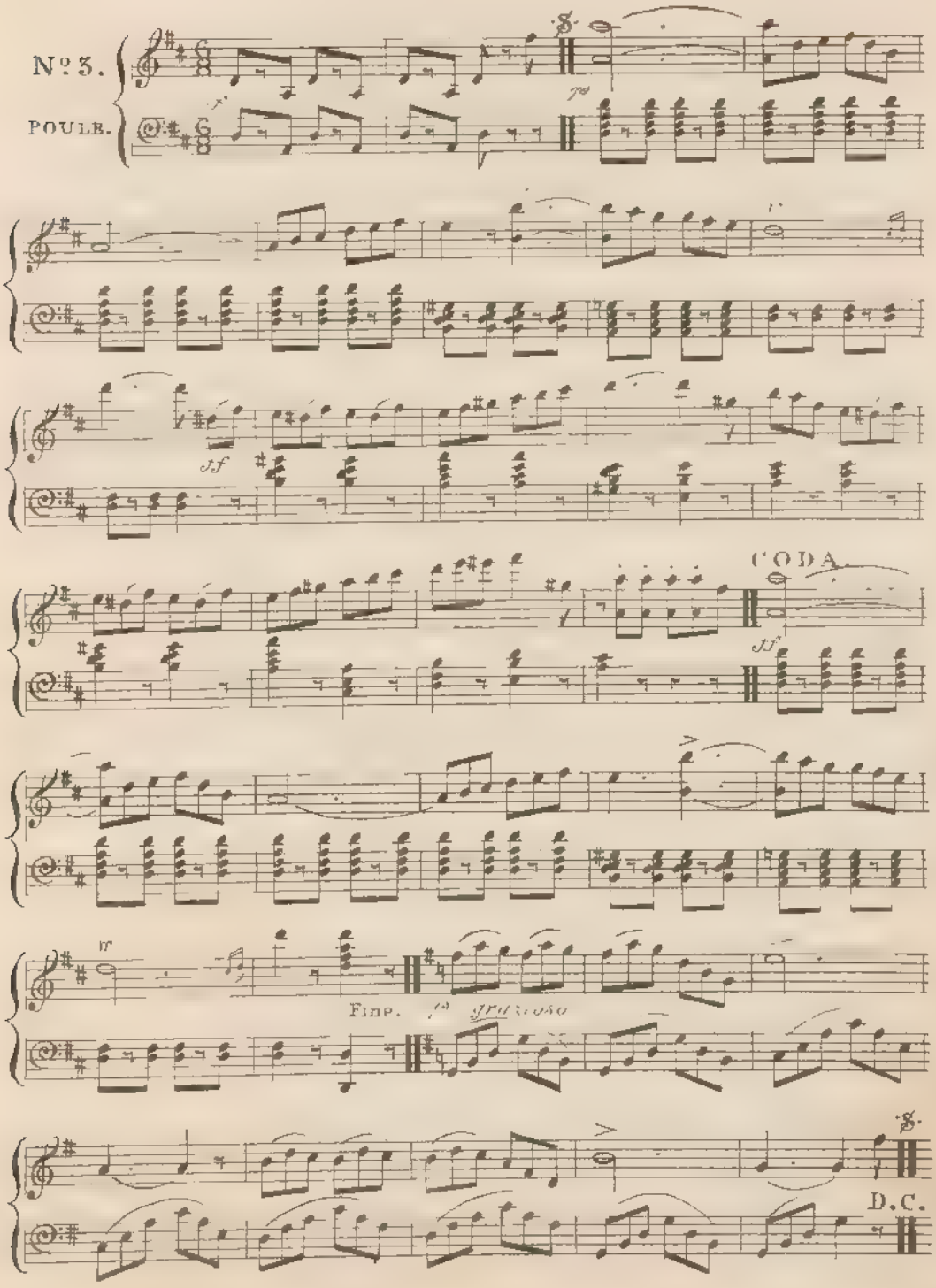

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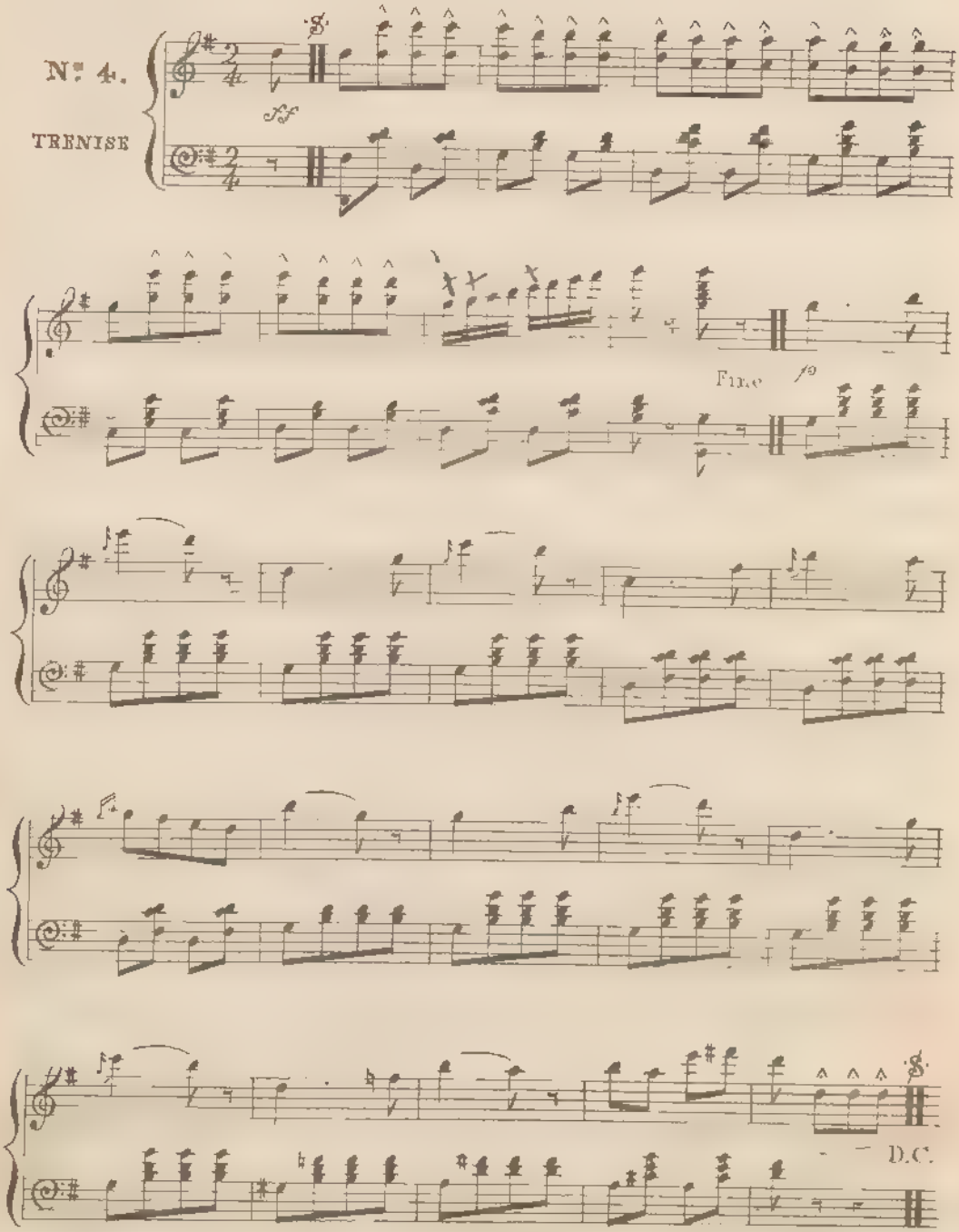

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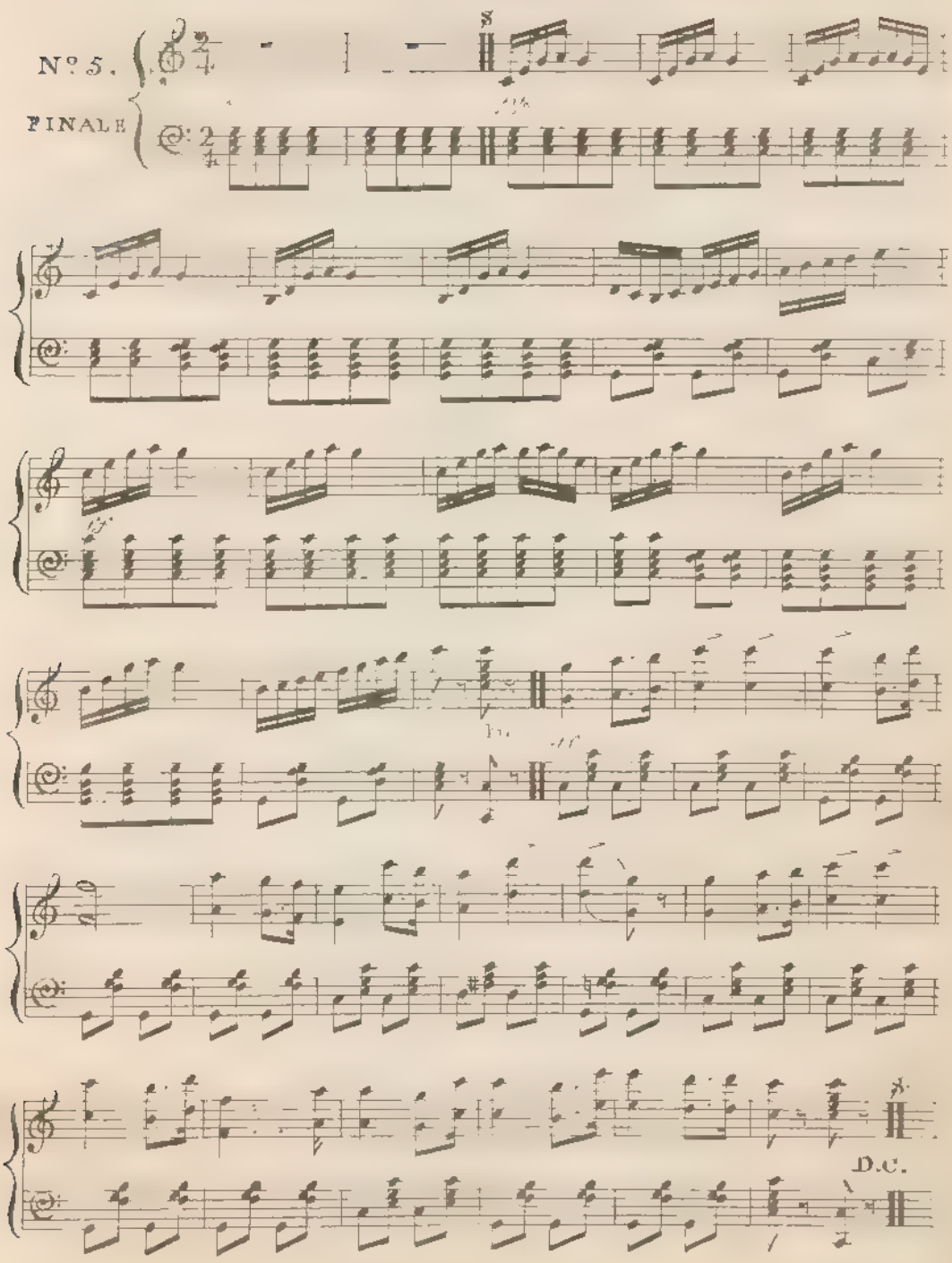

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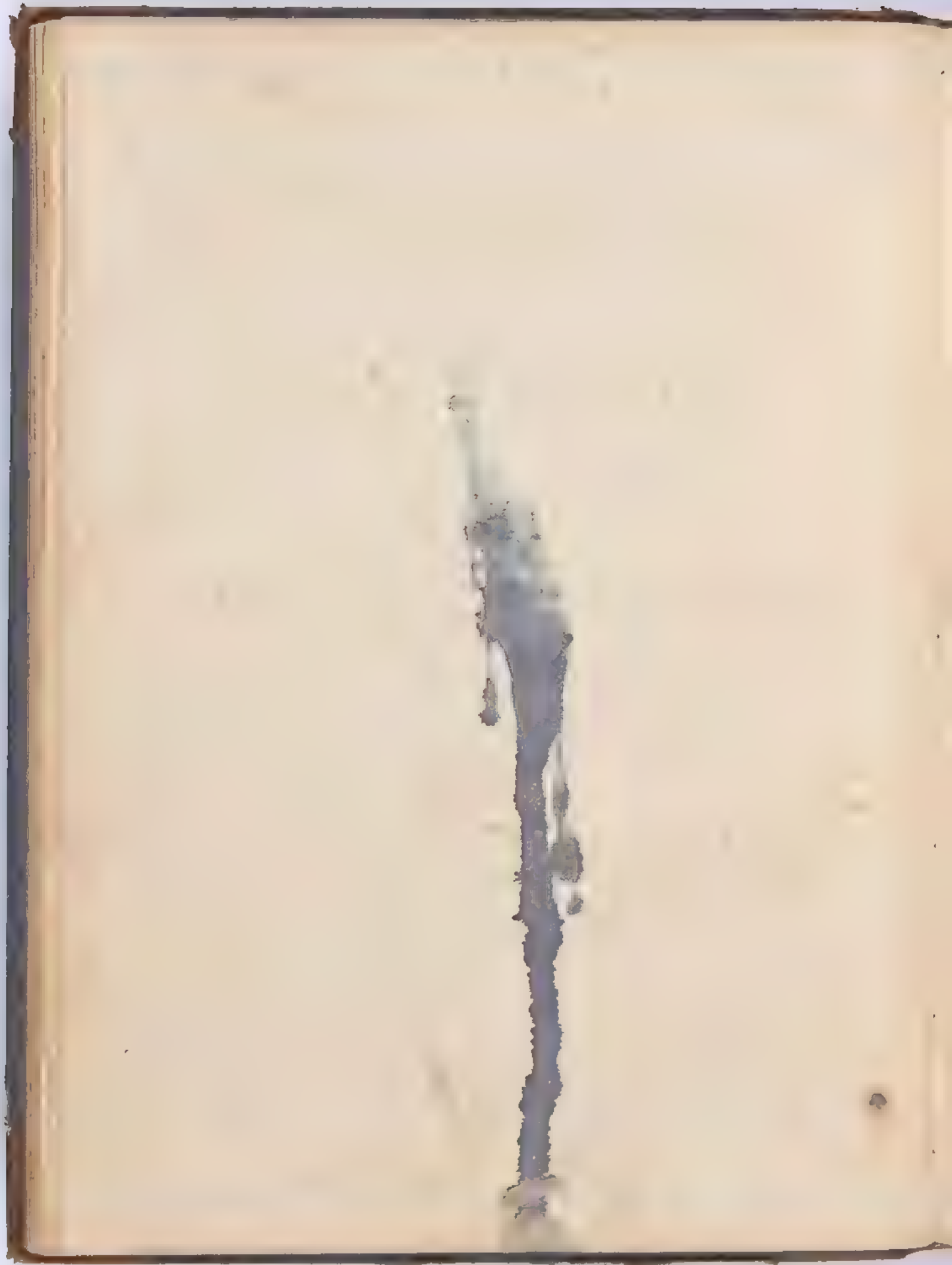

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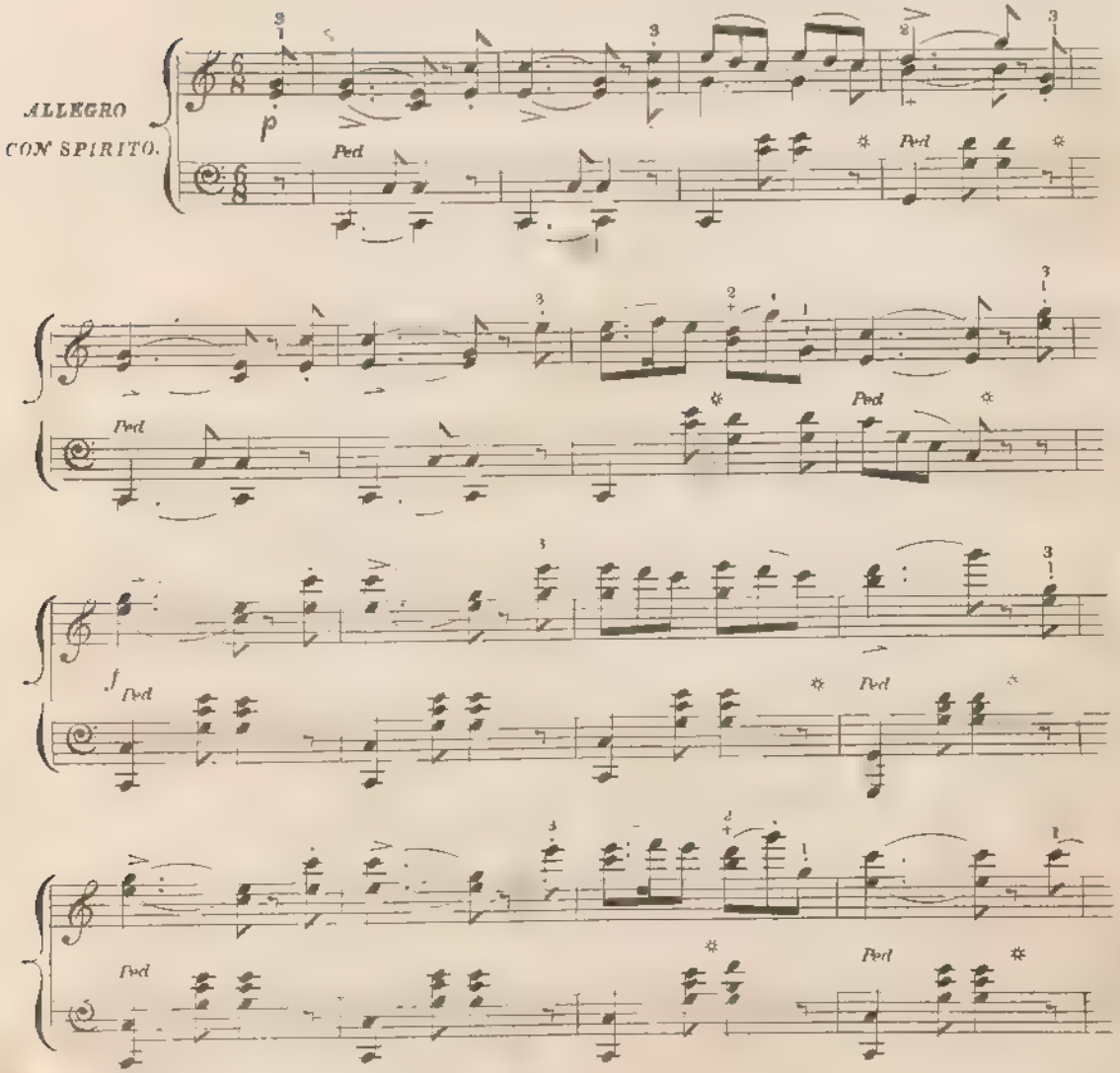

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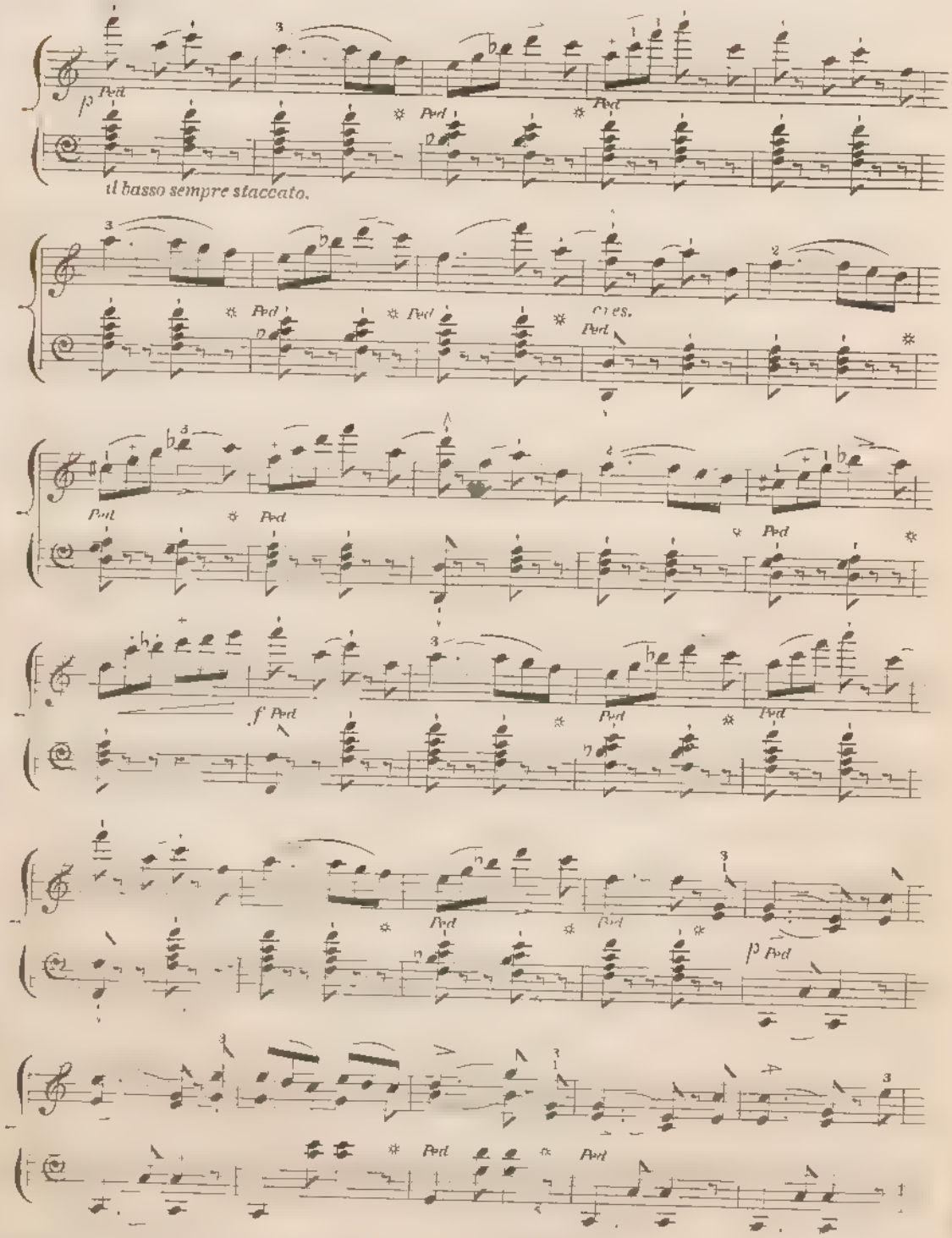

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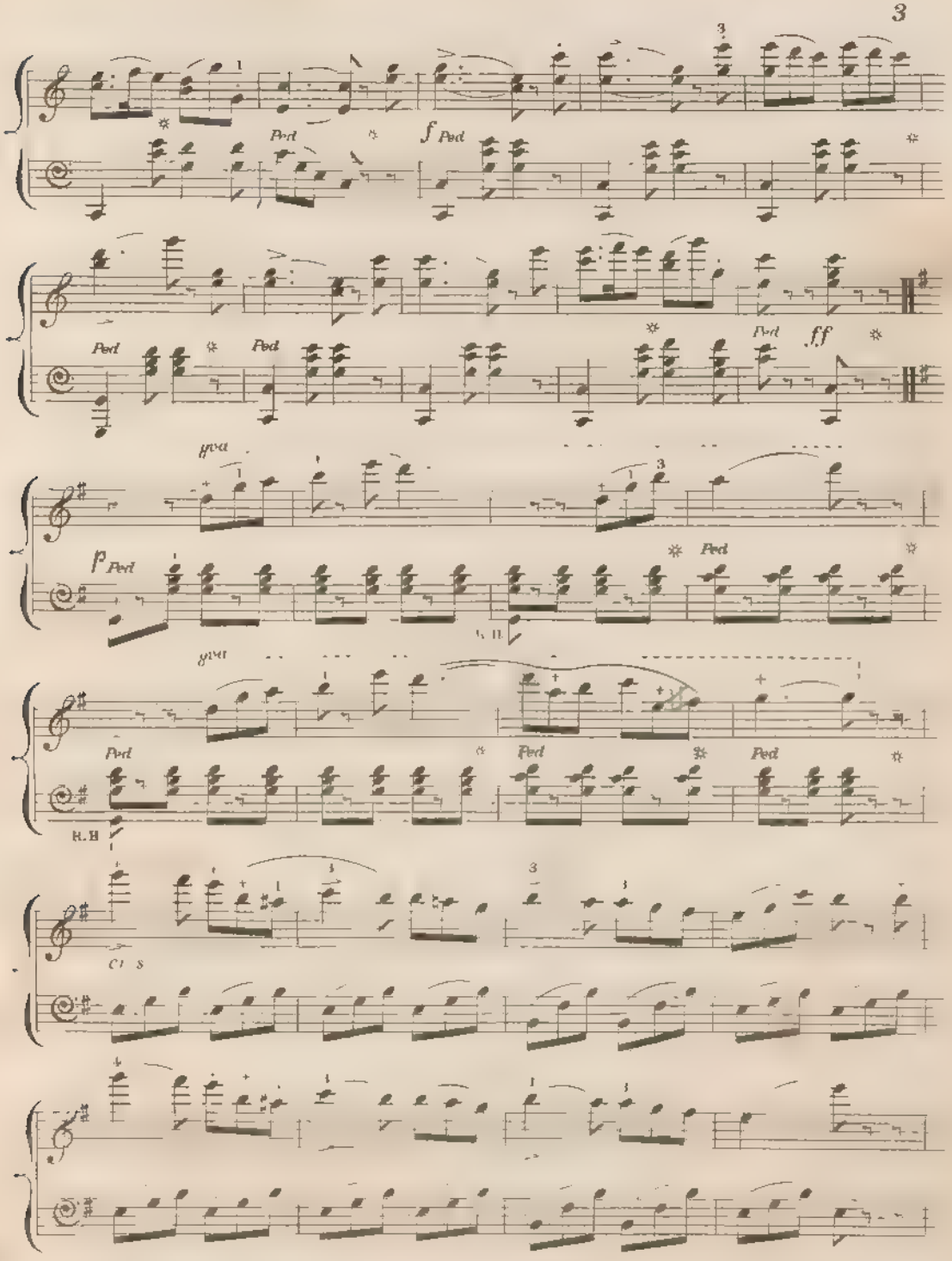

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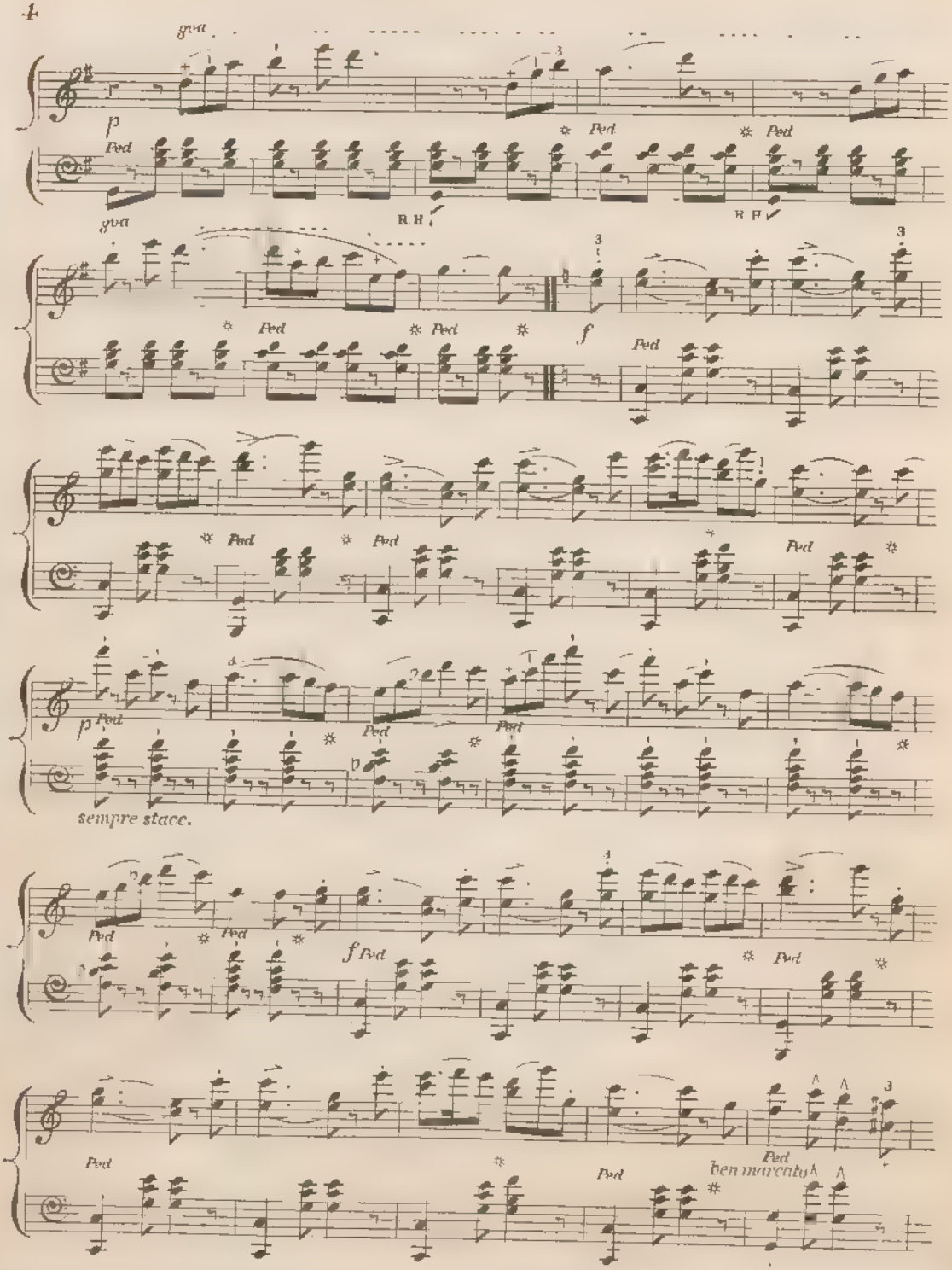

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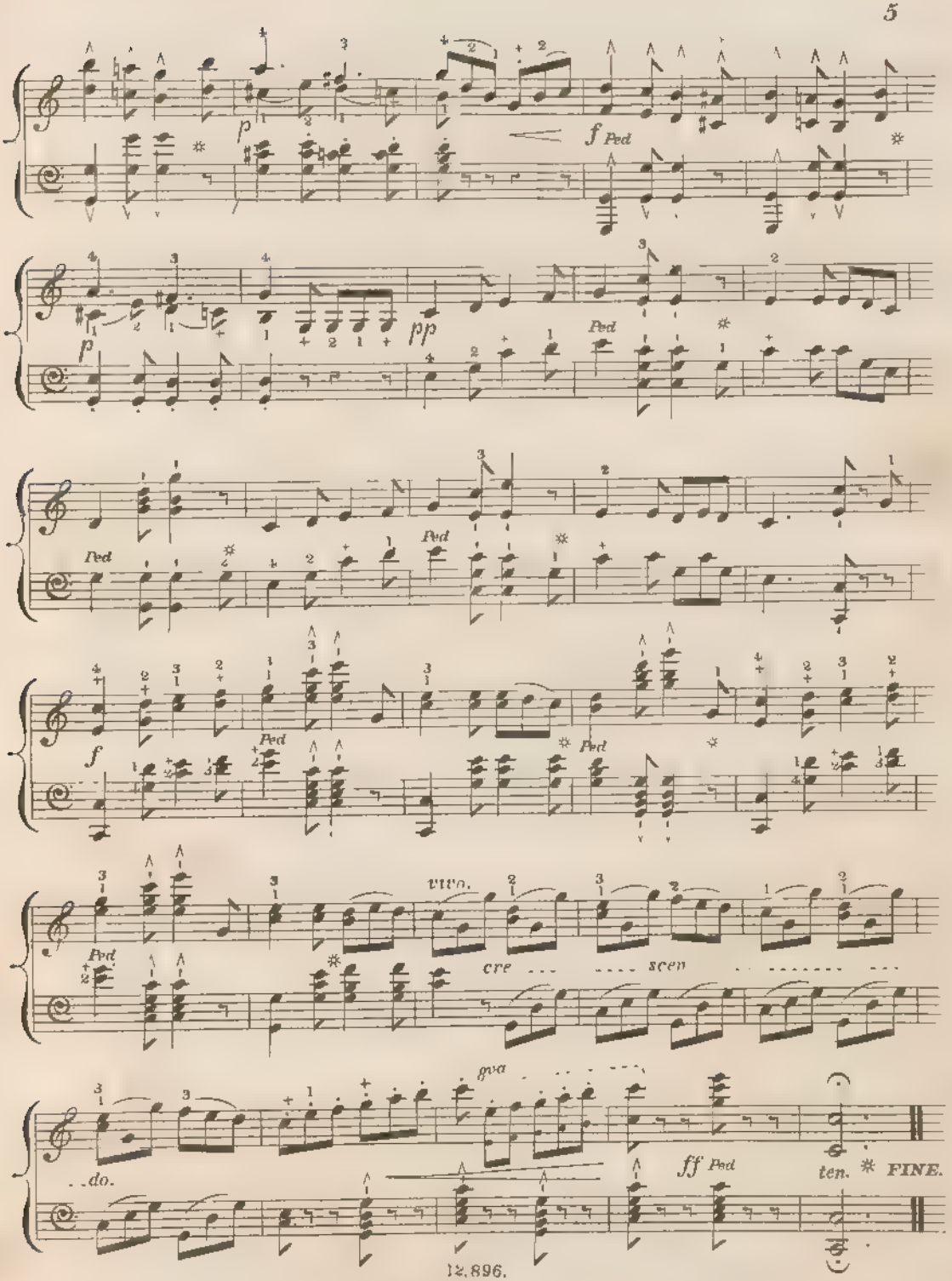

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A NEW SONG, (illustrated) 2s. 6d.

In days long ago, when old England was young,
Her bows were the toughest that ever were strung,
And fearless and frank in their heart and their tongue,
Were those old archers of England,
Like her young riflemen now.

In days long ago, all her yeomen went arm'd,
And sturdily fought, though they steadily farm'd;
And England's sweet daughters were either way charmed
With the bold archers of England,
Like her young riflemen now.

In days long ago, we were famed even then,
And ever shall be so till no one knows when,
For pretty girls loving the bravest of men,
Those merry-men archers of England,
Like her young riflemen now.

In days long ago, all the world was in fear,
Of England's old bowmen, and dared not come here;
And now shall invaders keep equally clear
As with those archers of England
Of her young riflemen now.

Since, in these days, as in days long ago,
When Edwards or Harrys were feared by the foe,
For England we stand, and we'll let the world know
That Sons of those archers of England
Are her young riflemen now.

MARTIN F. TUPPER.

Set to a good old tune by Richard Leveridge, and issued by Her Majesty's Publishers,

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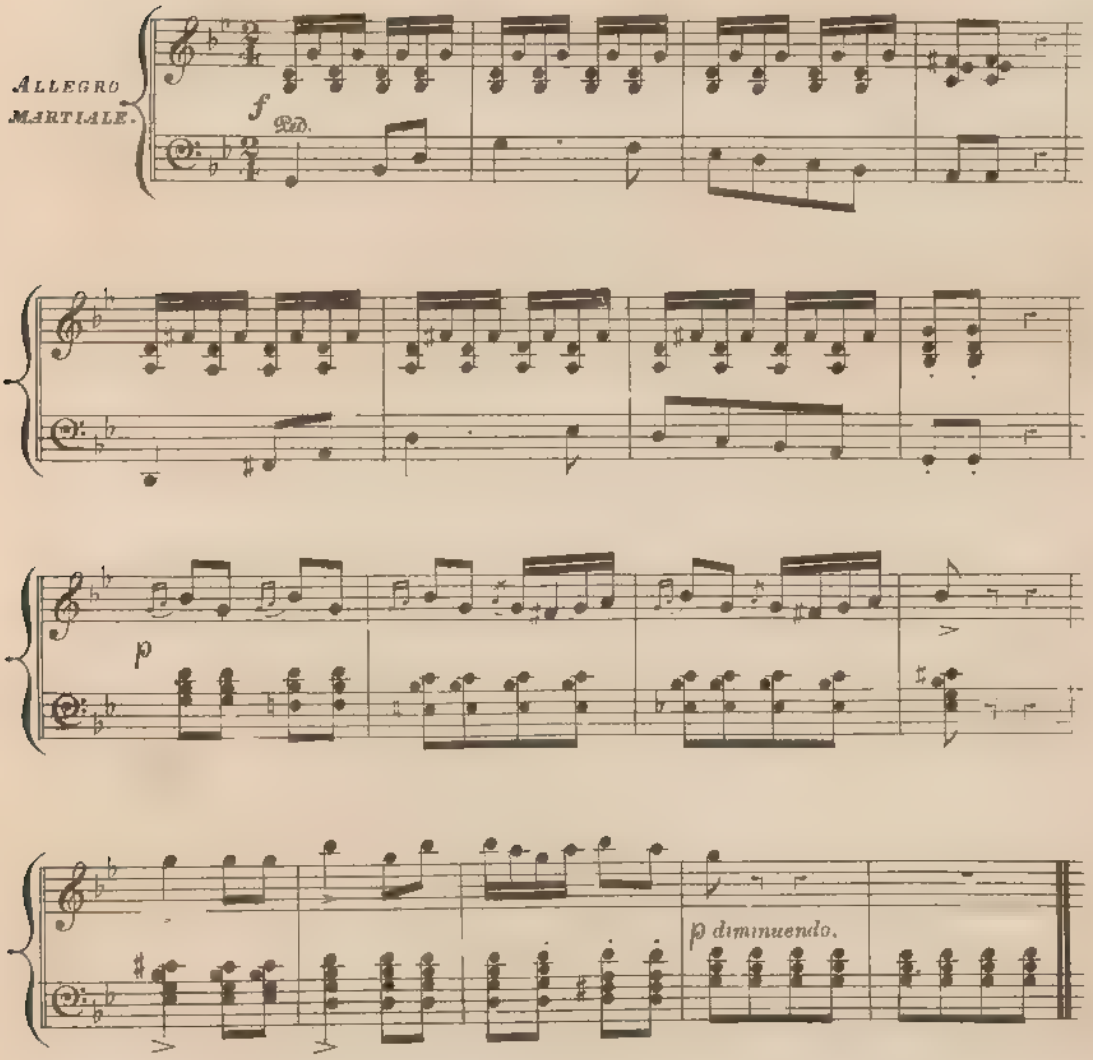
JULLIEN.



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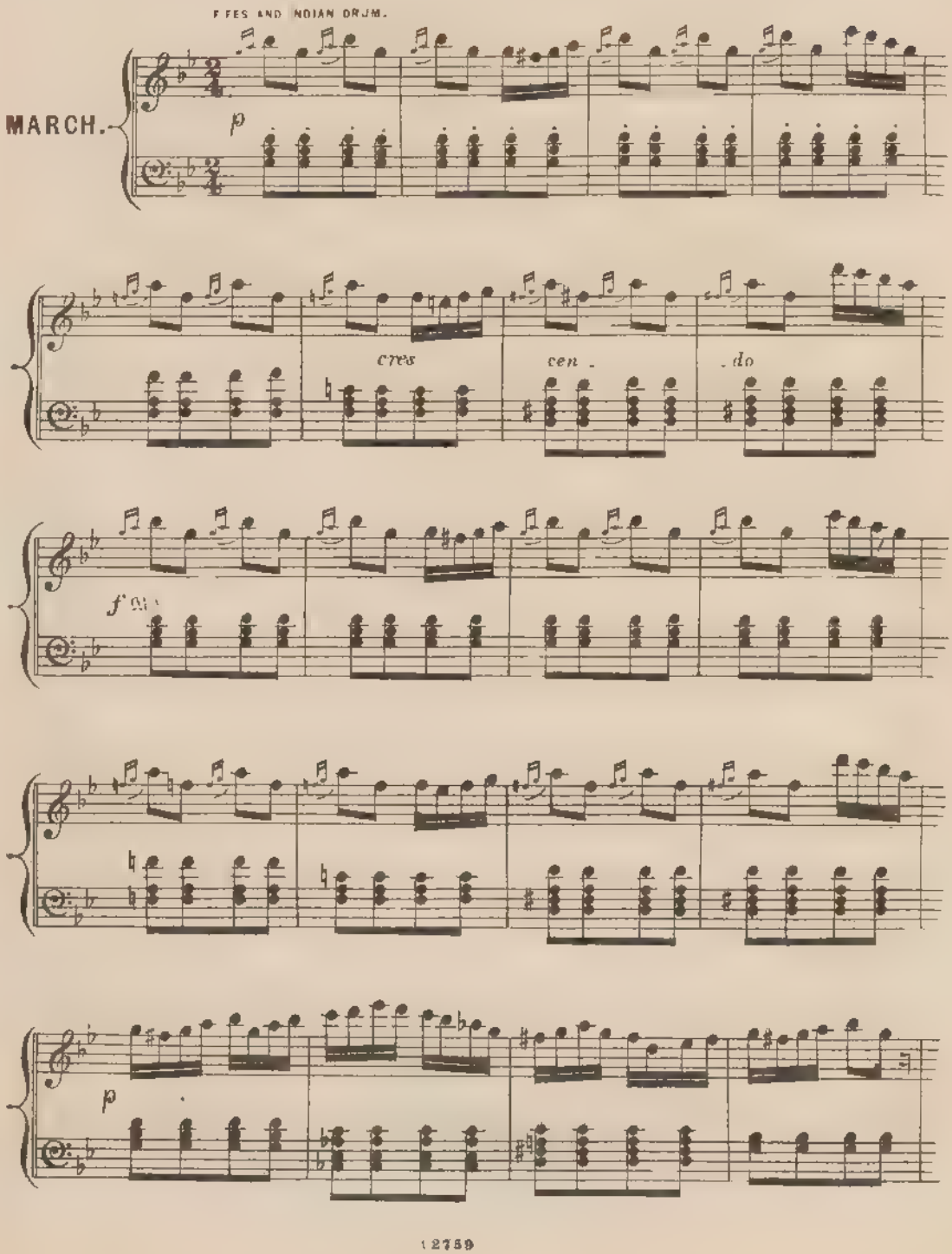

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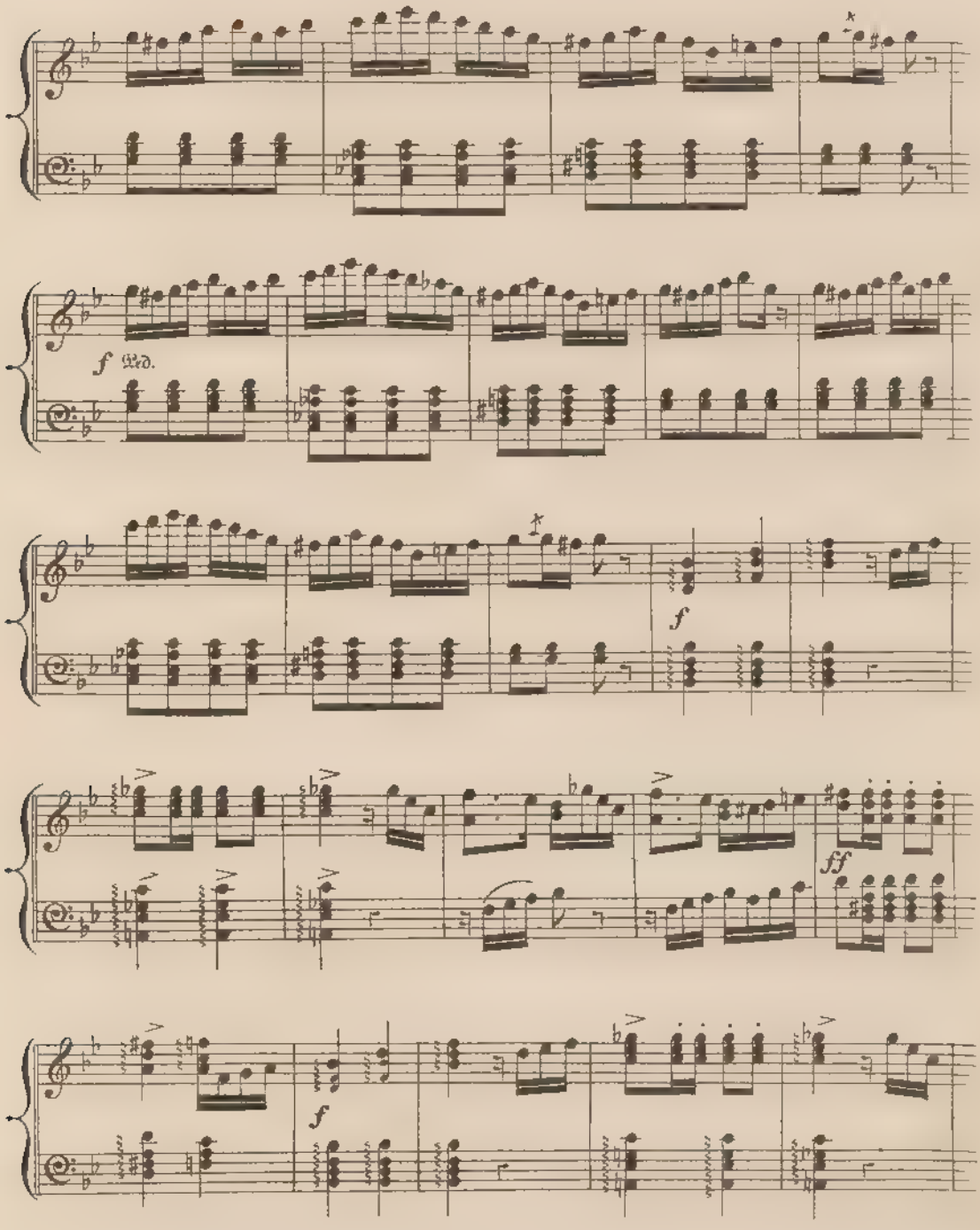

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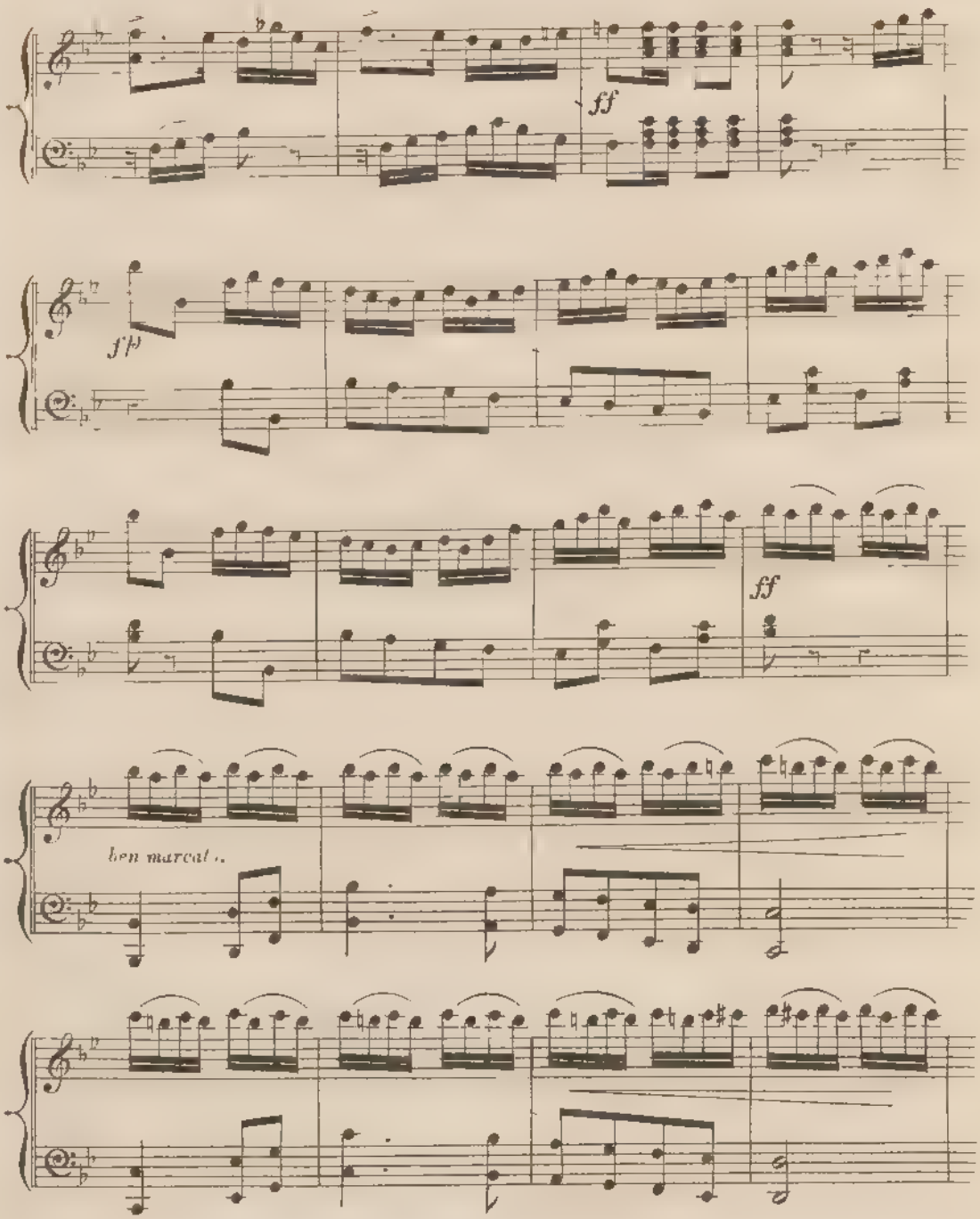

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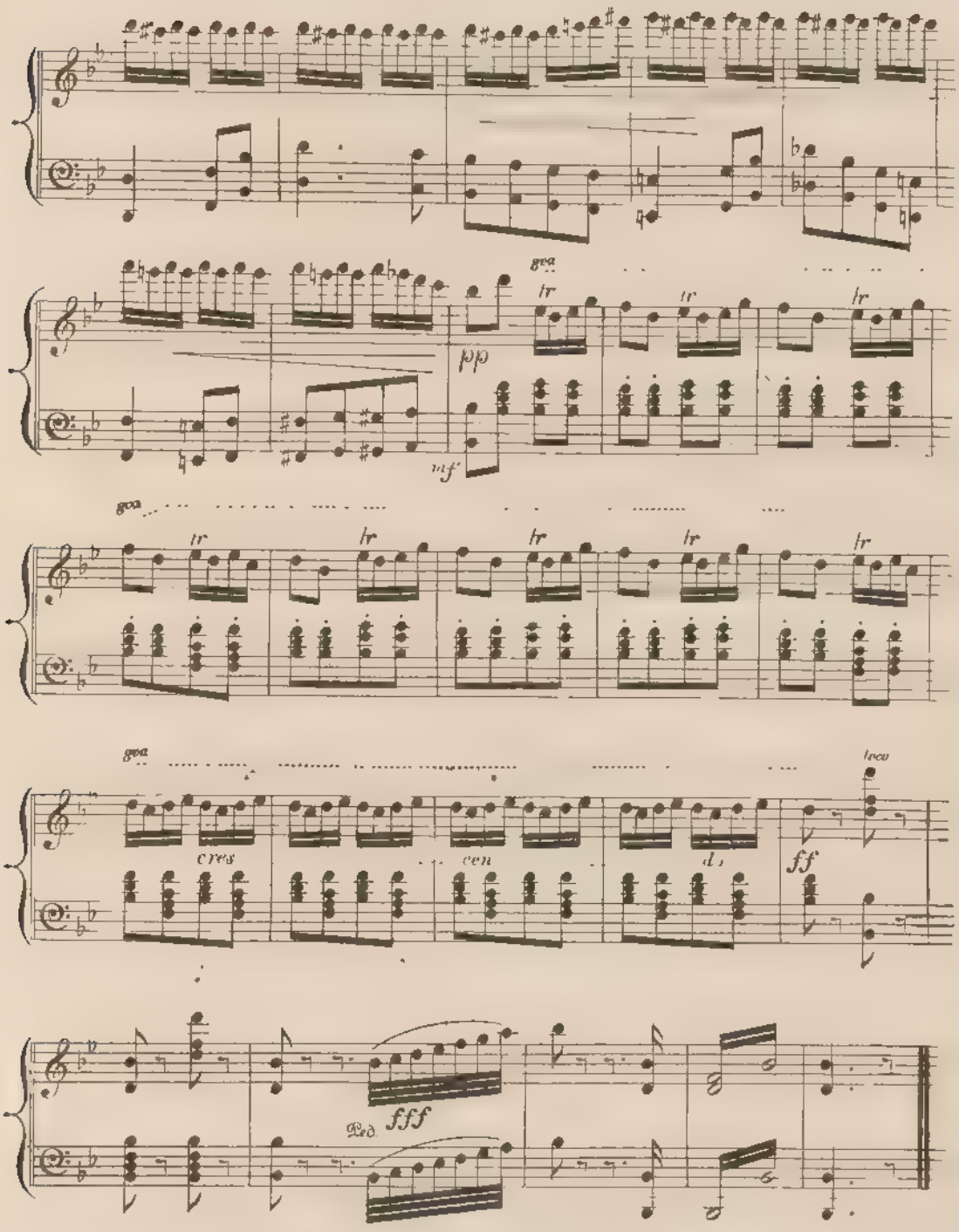

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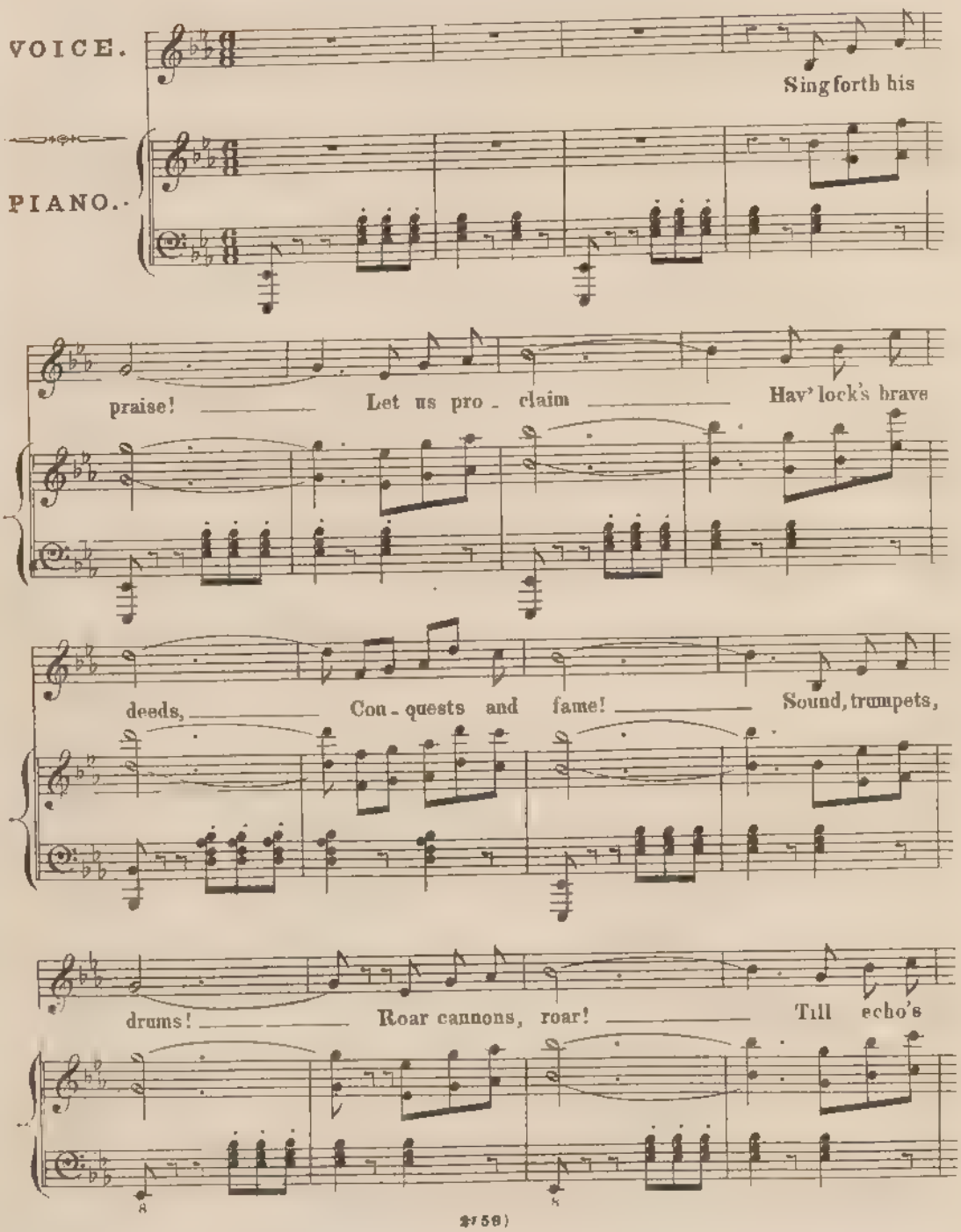

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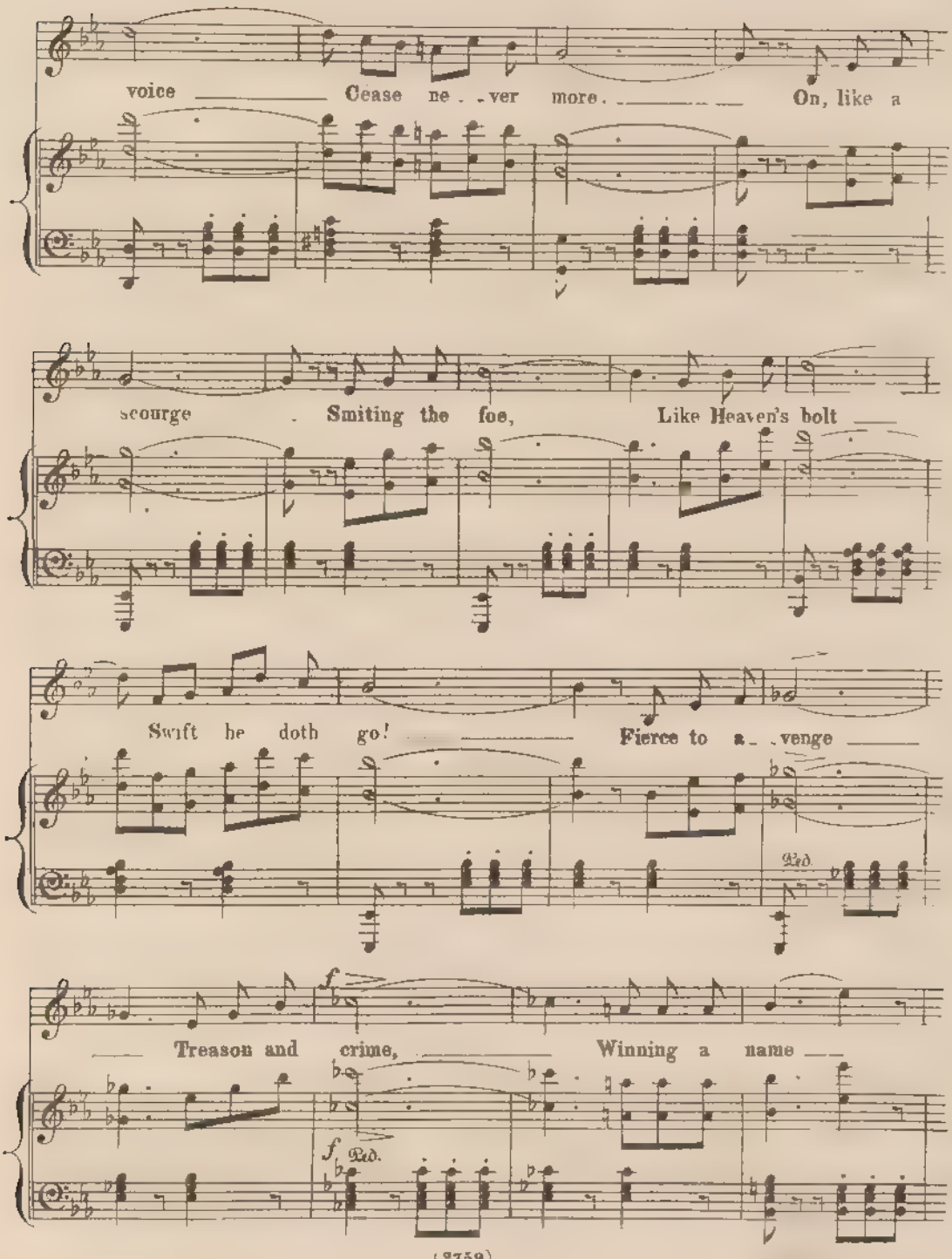

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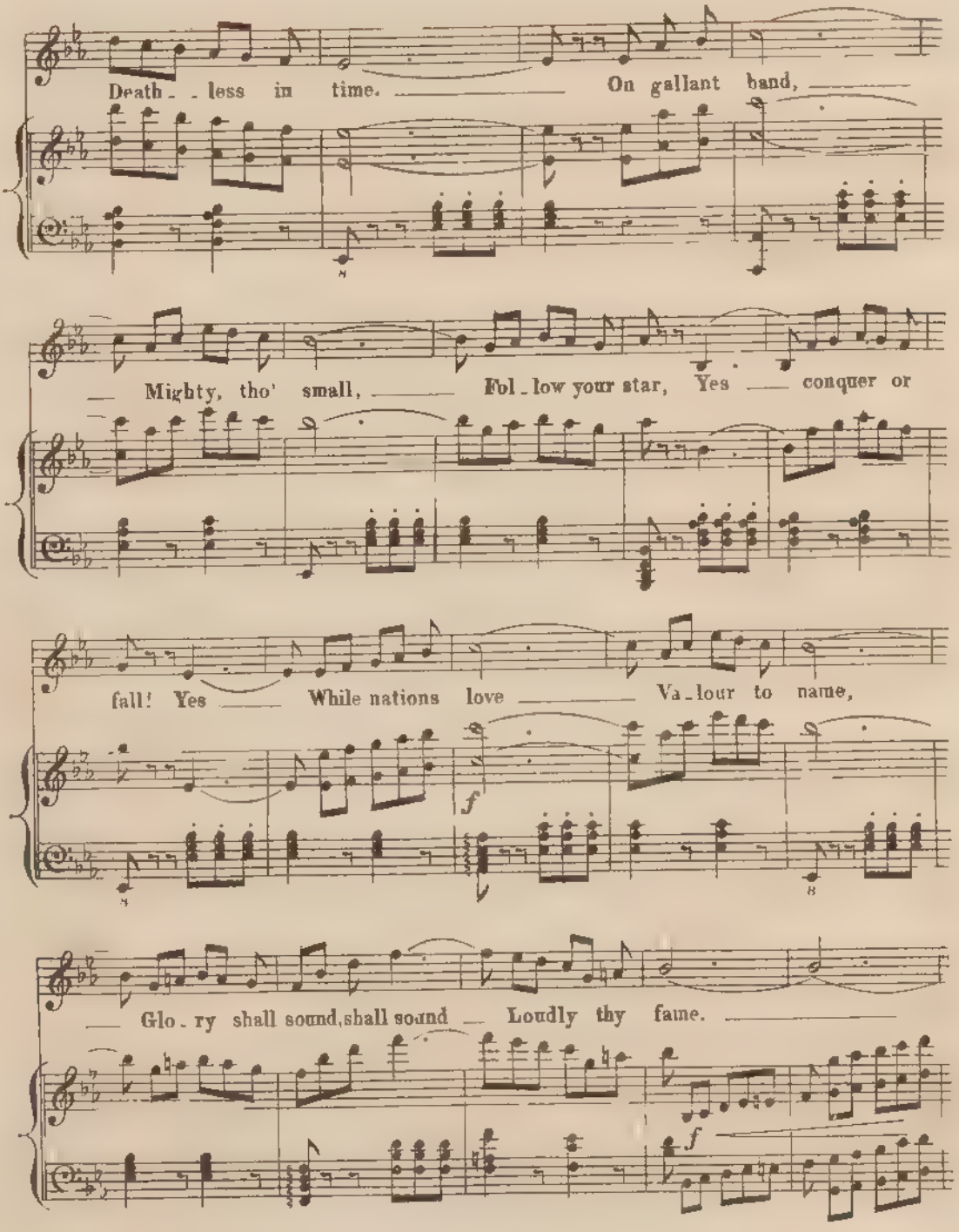

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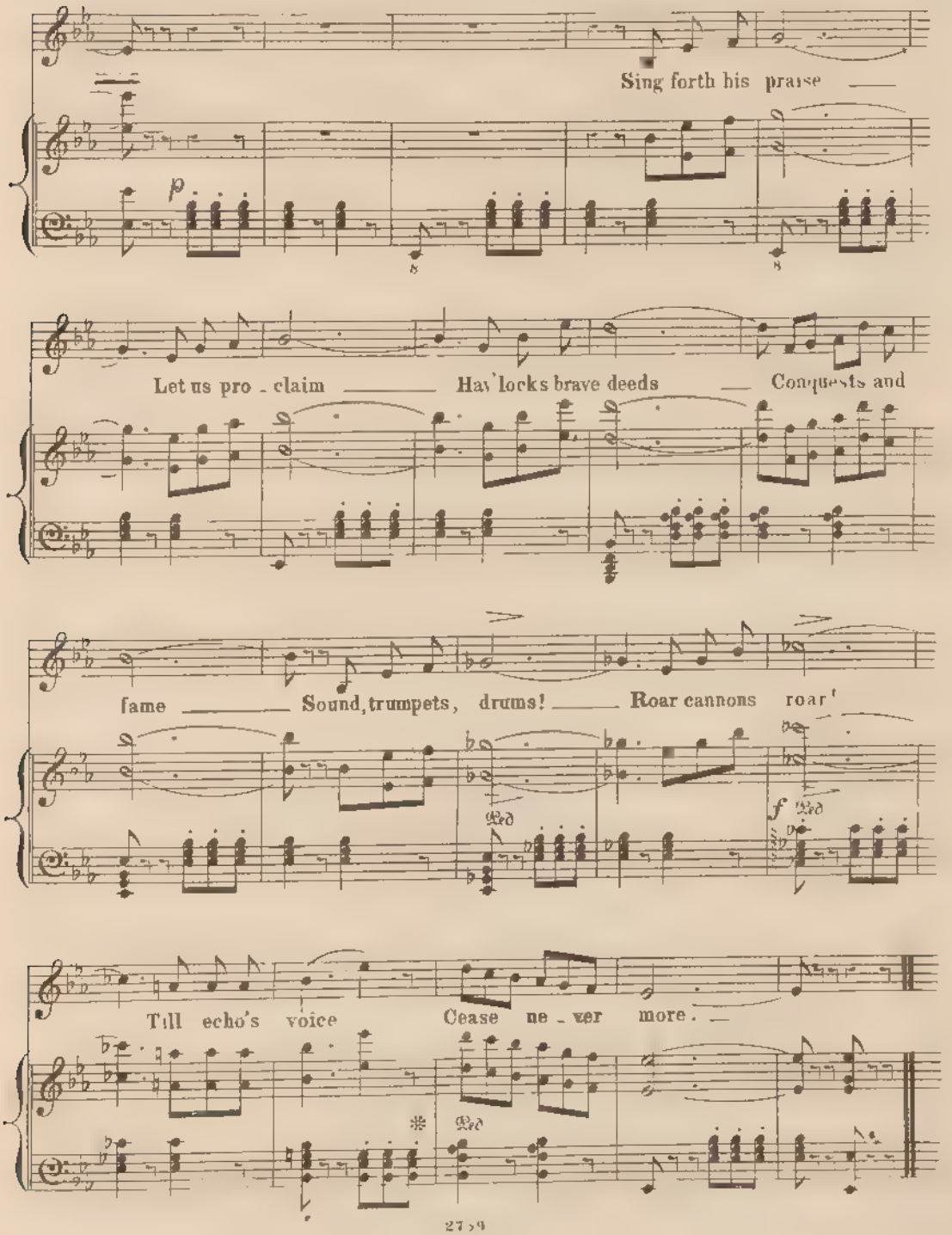

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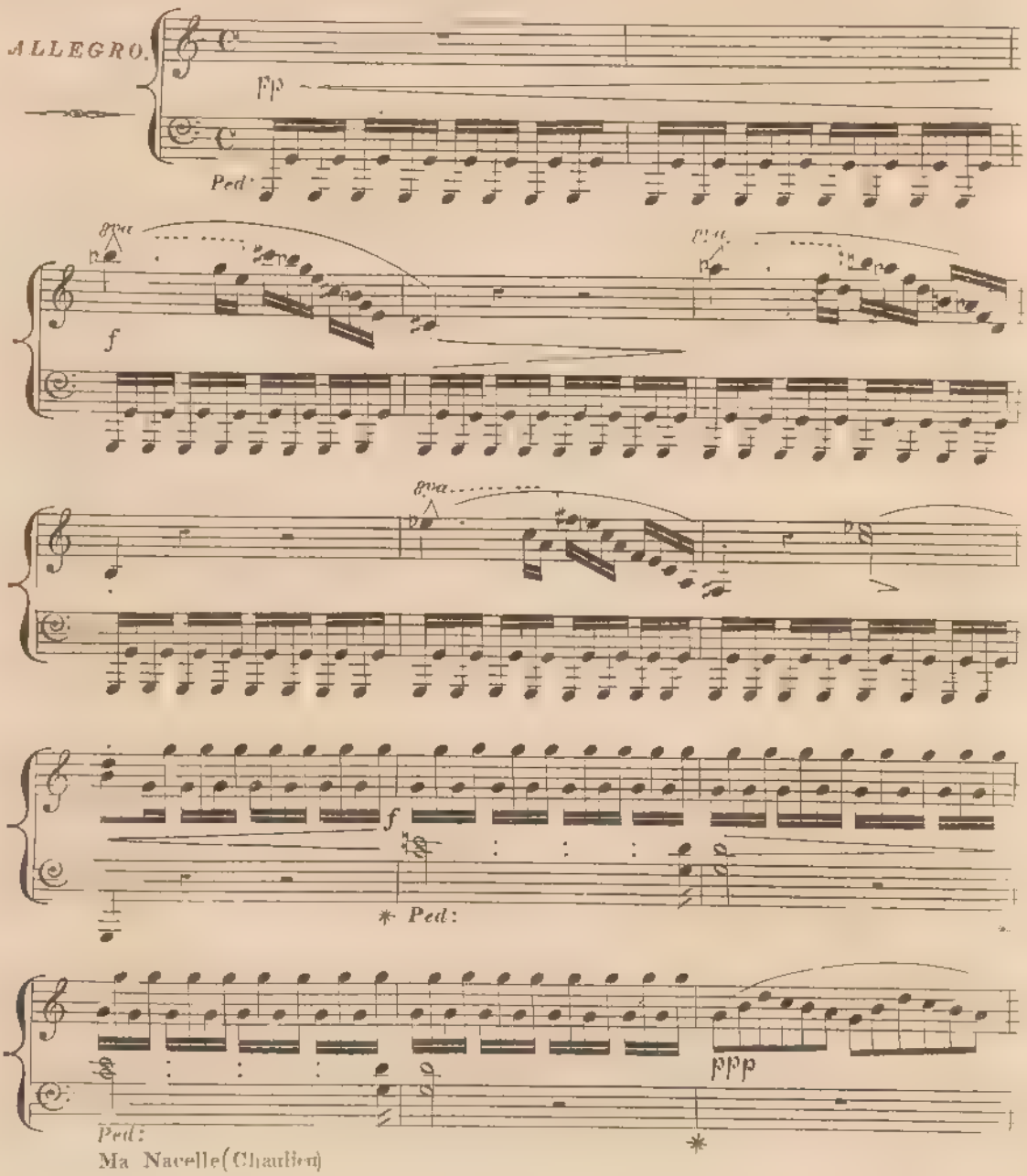

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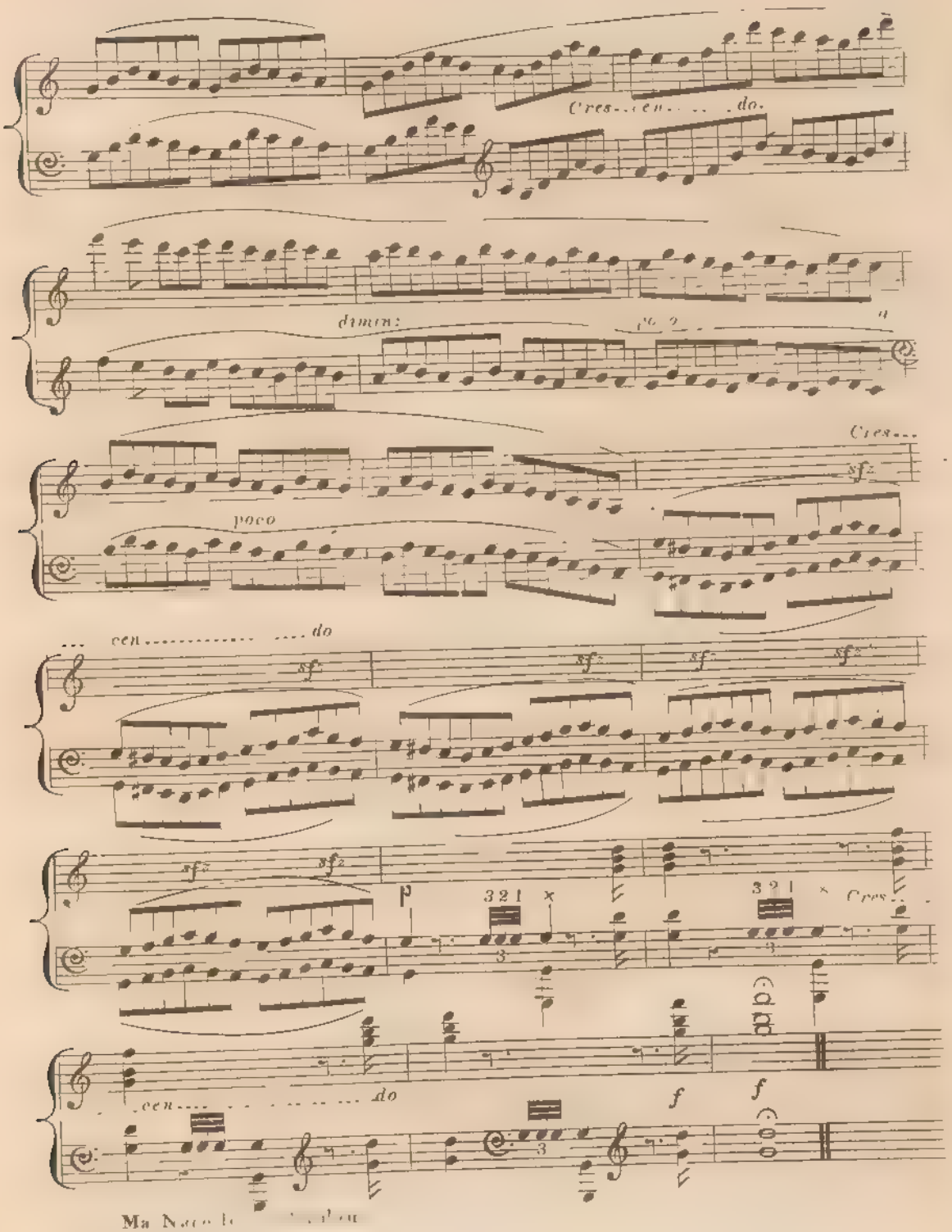

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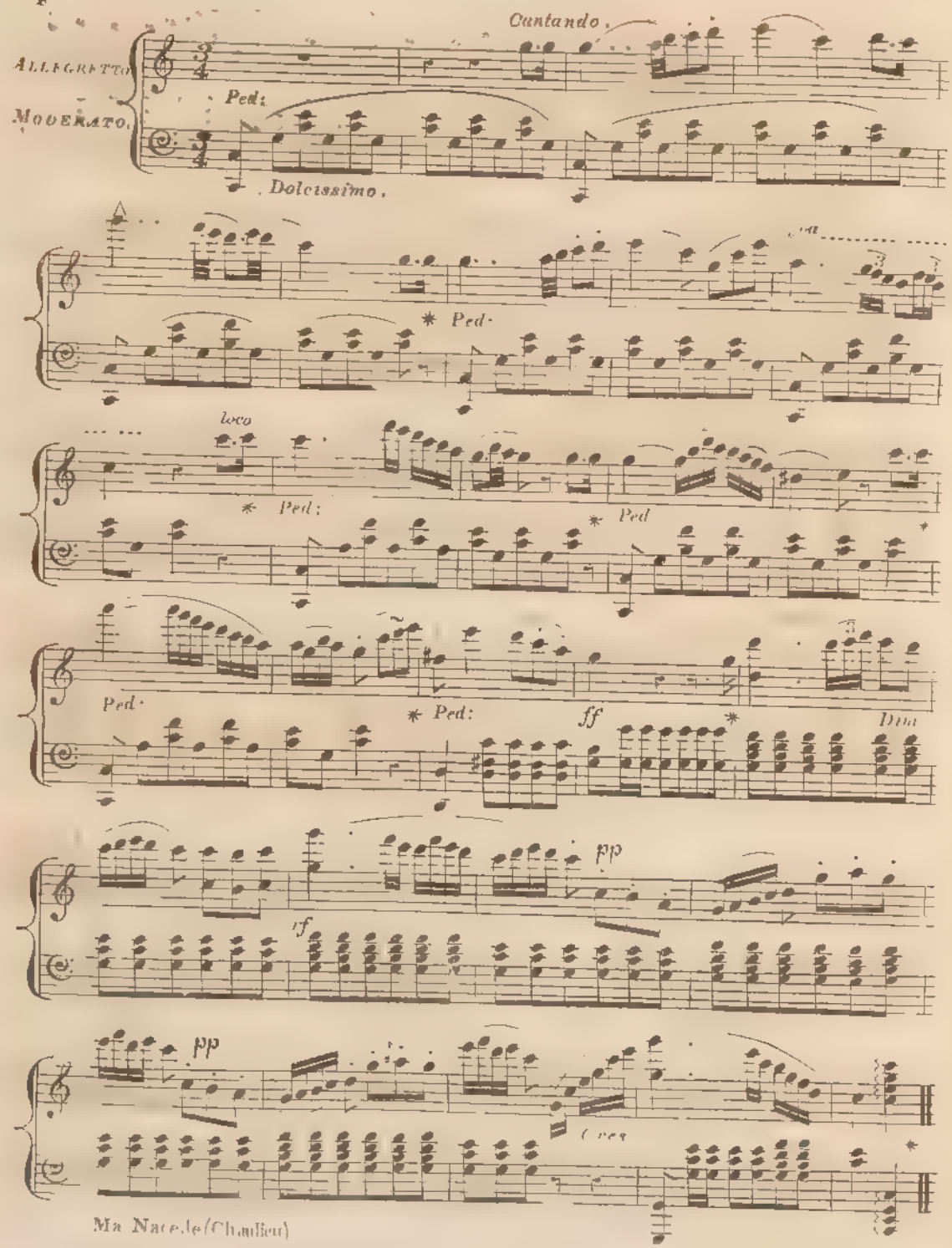

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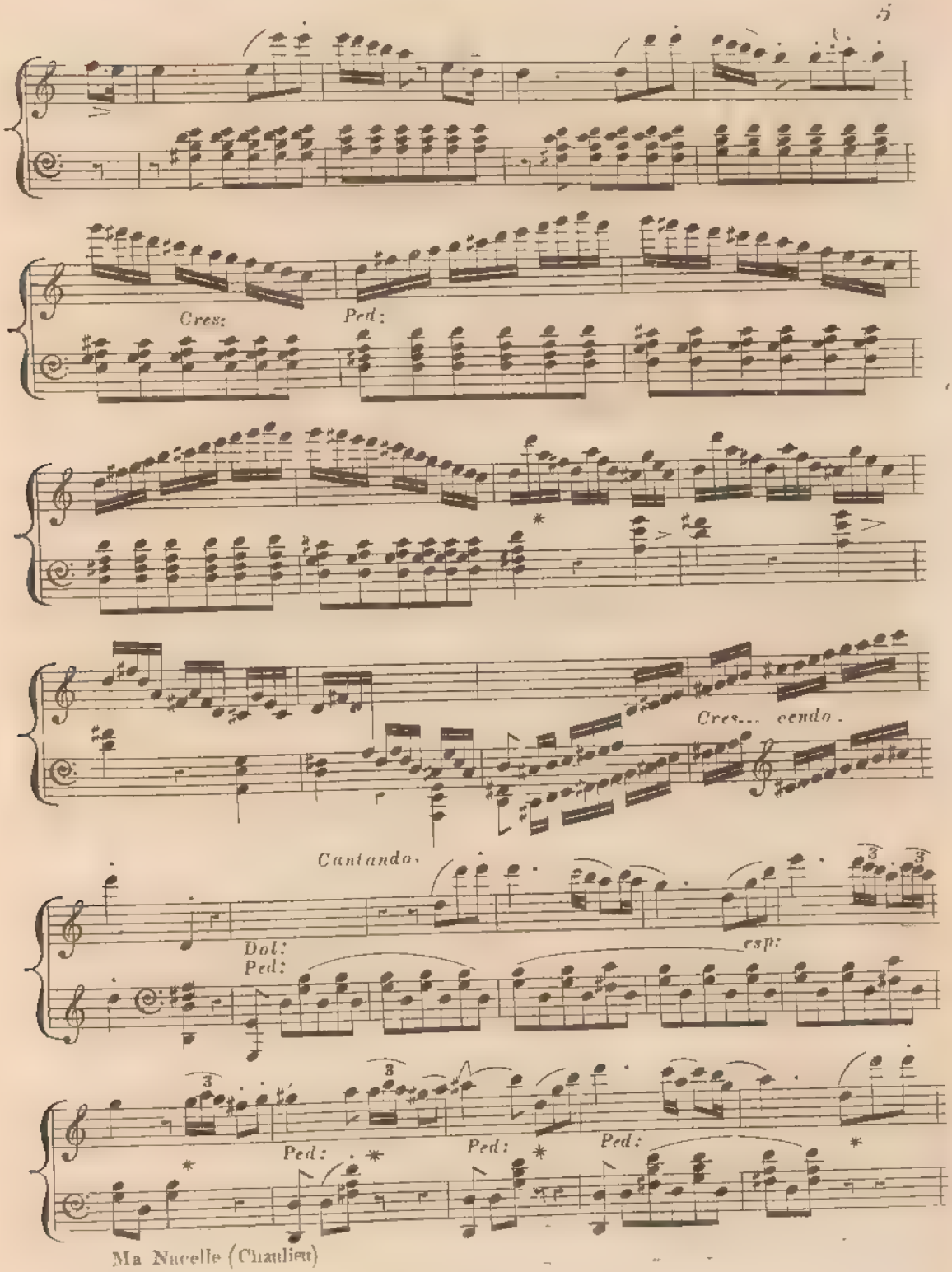

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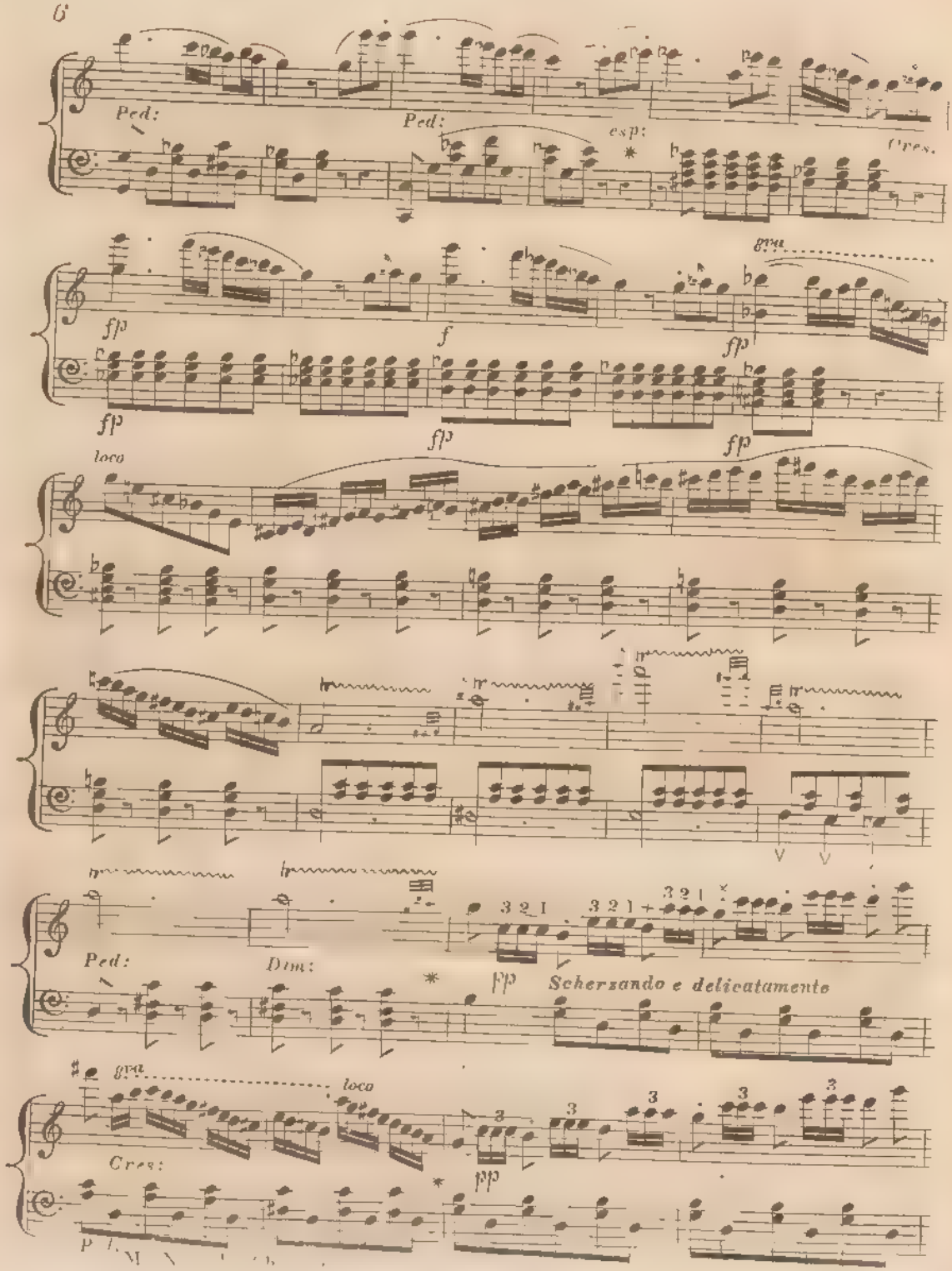

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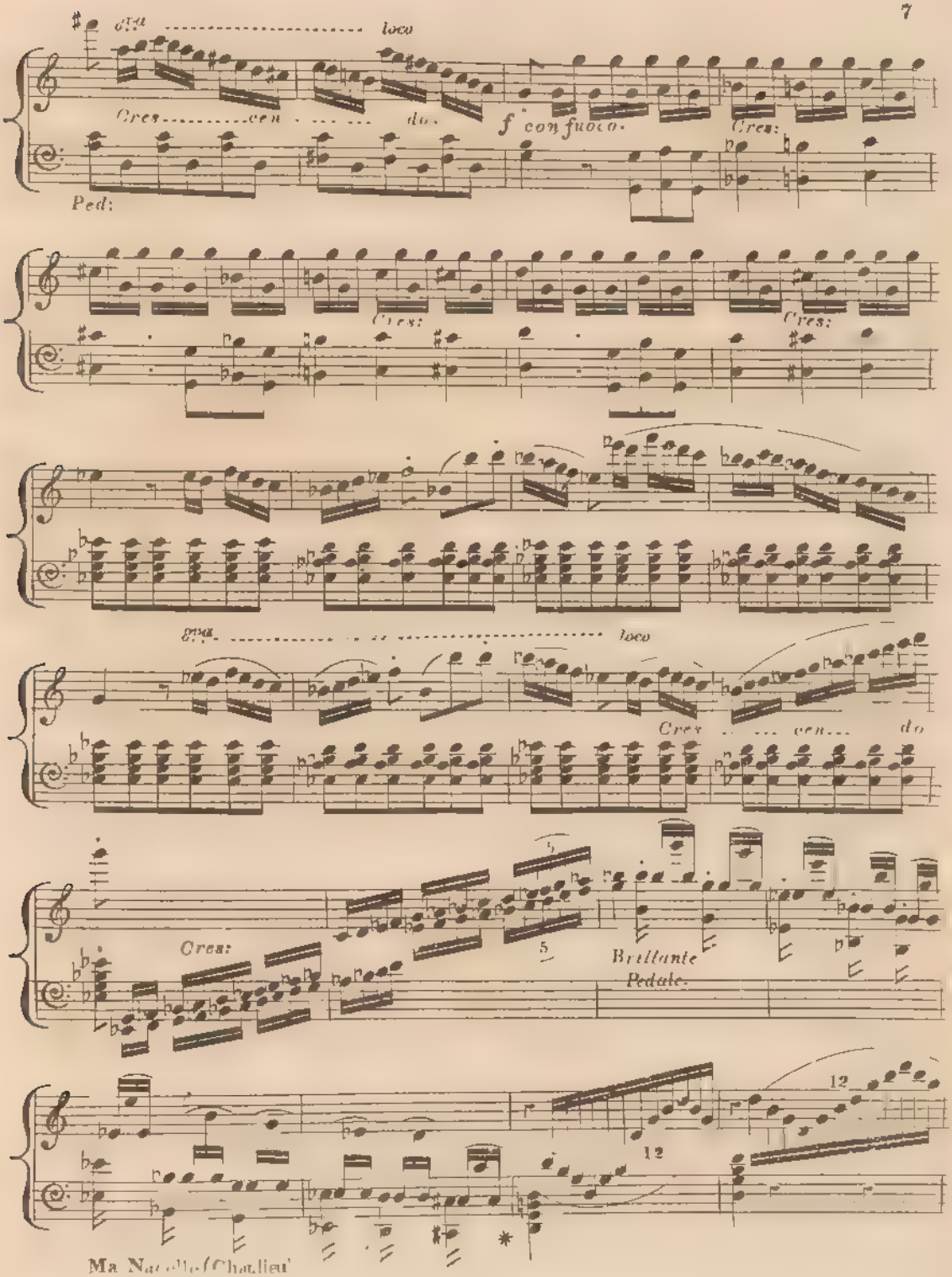

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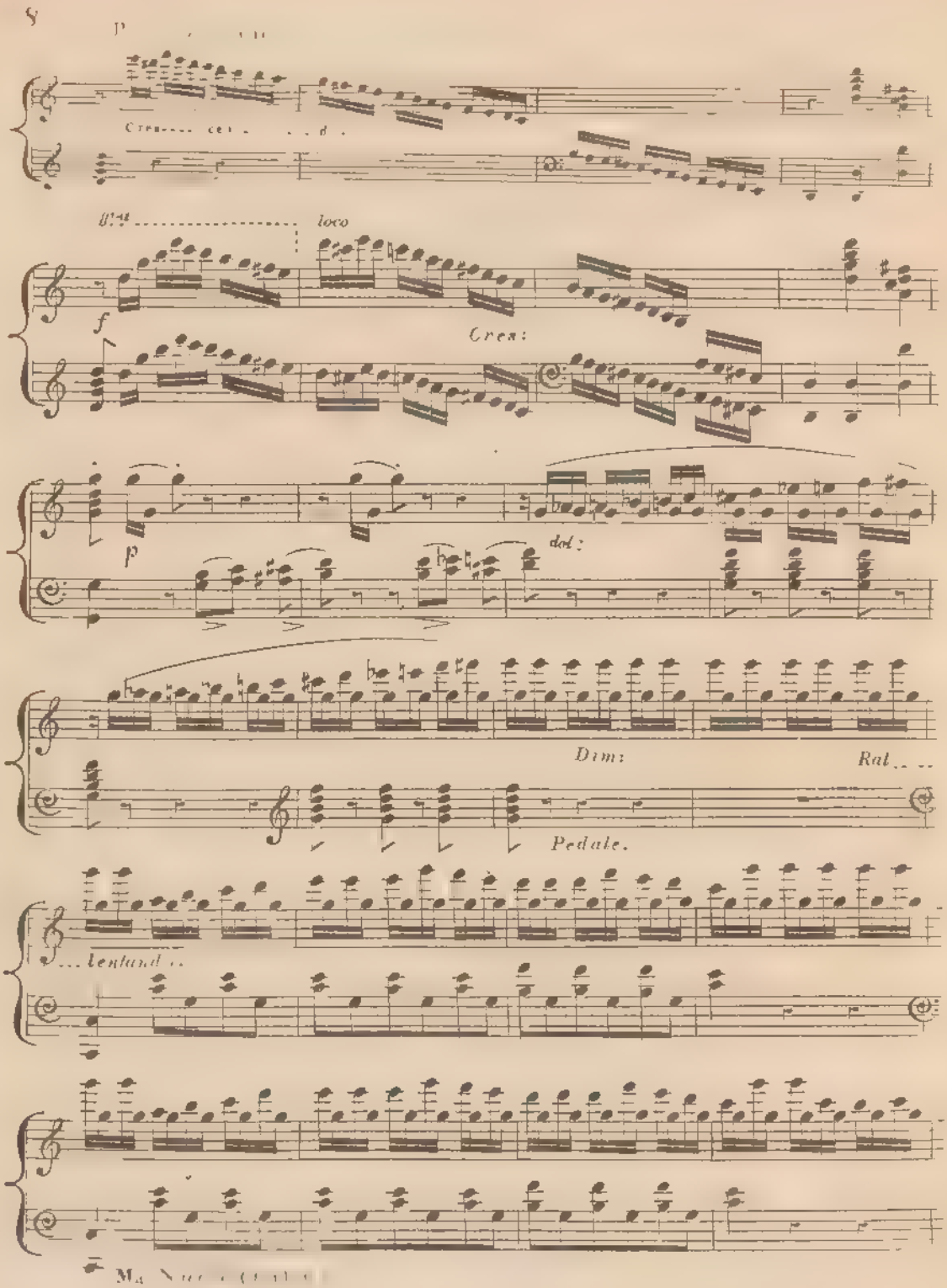

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QUADRILLE,

on Airs, from

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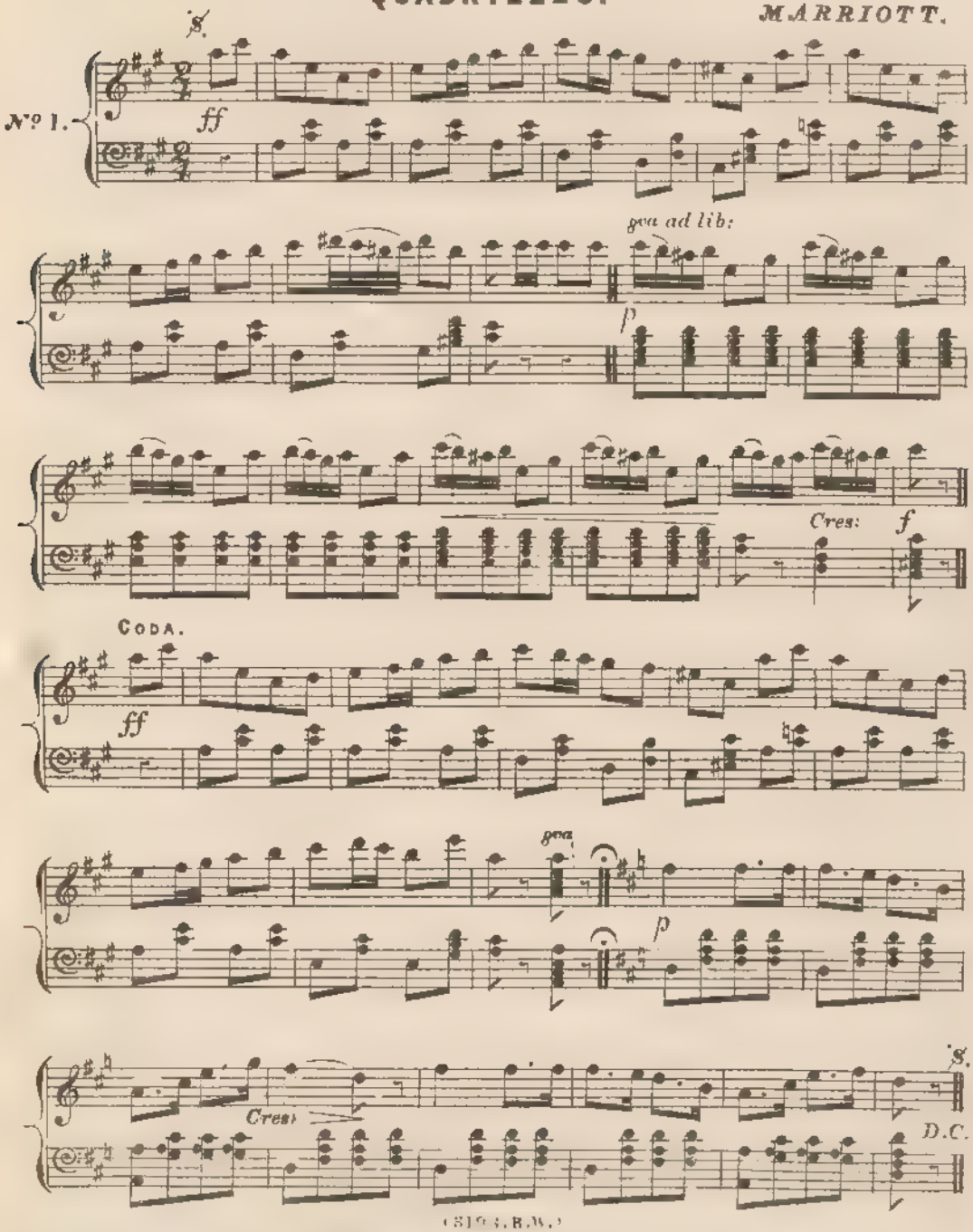

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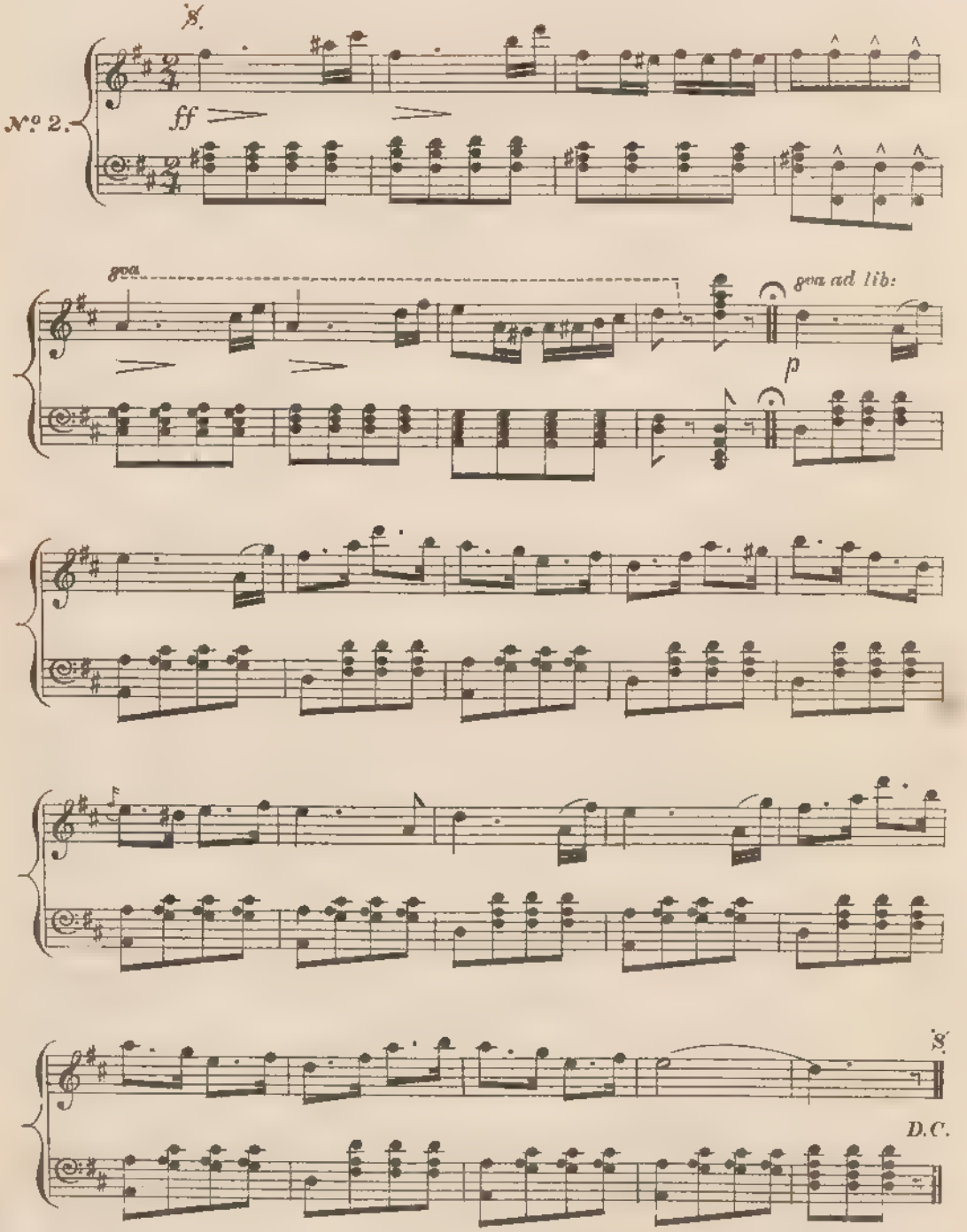

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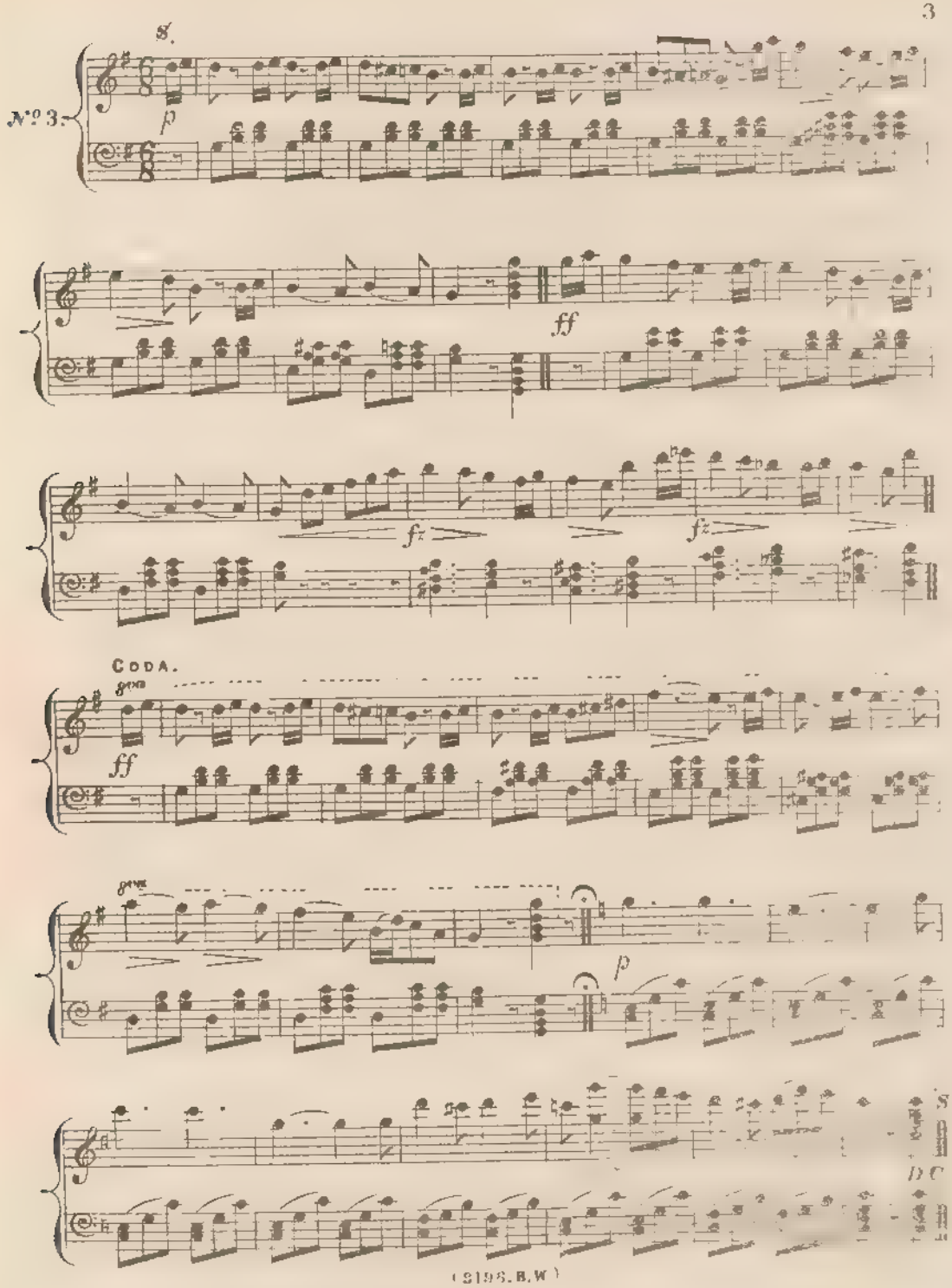

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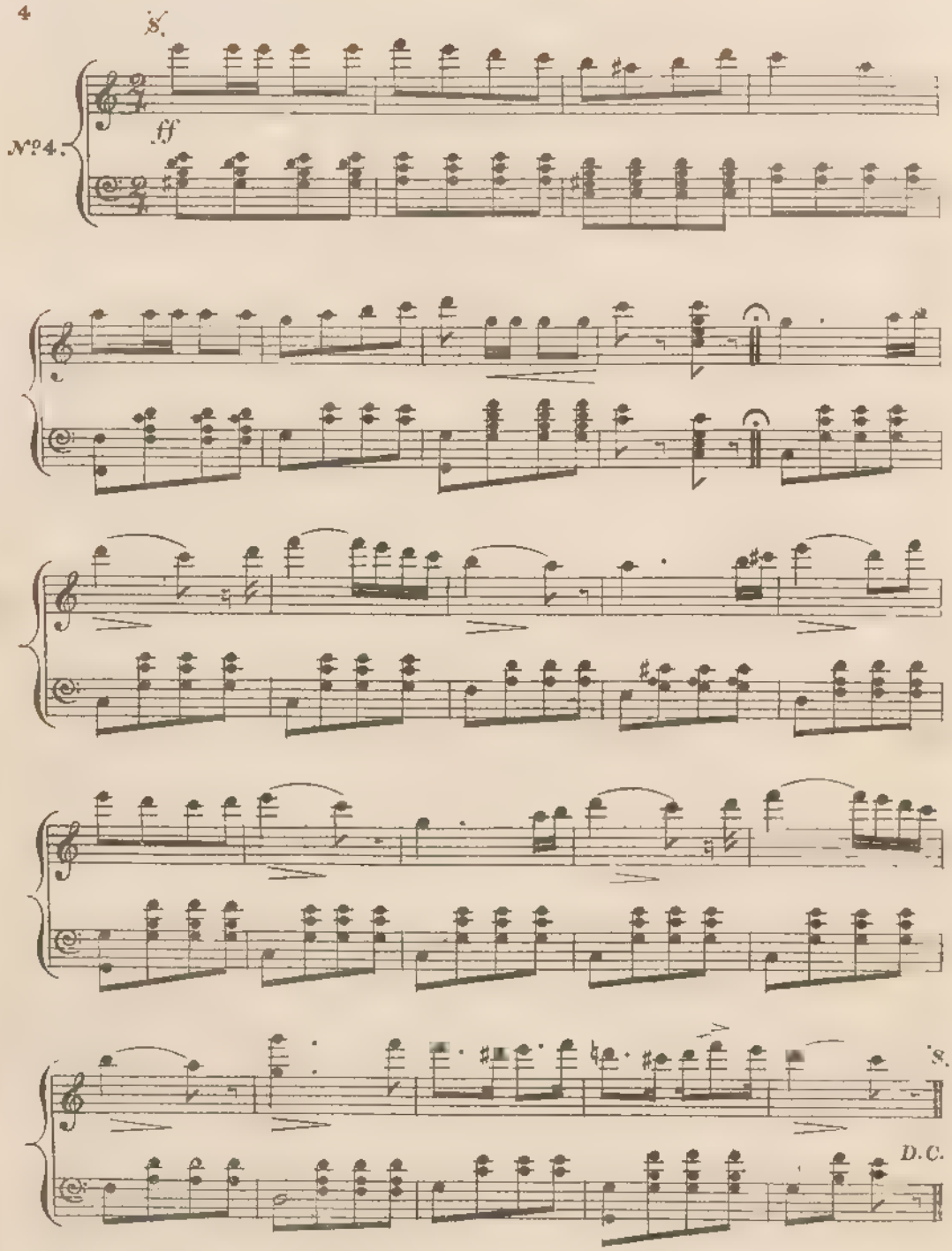

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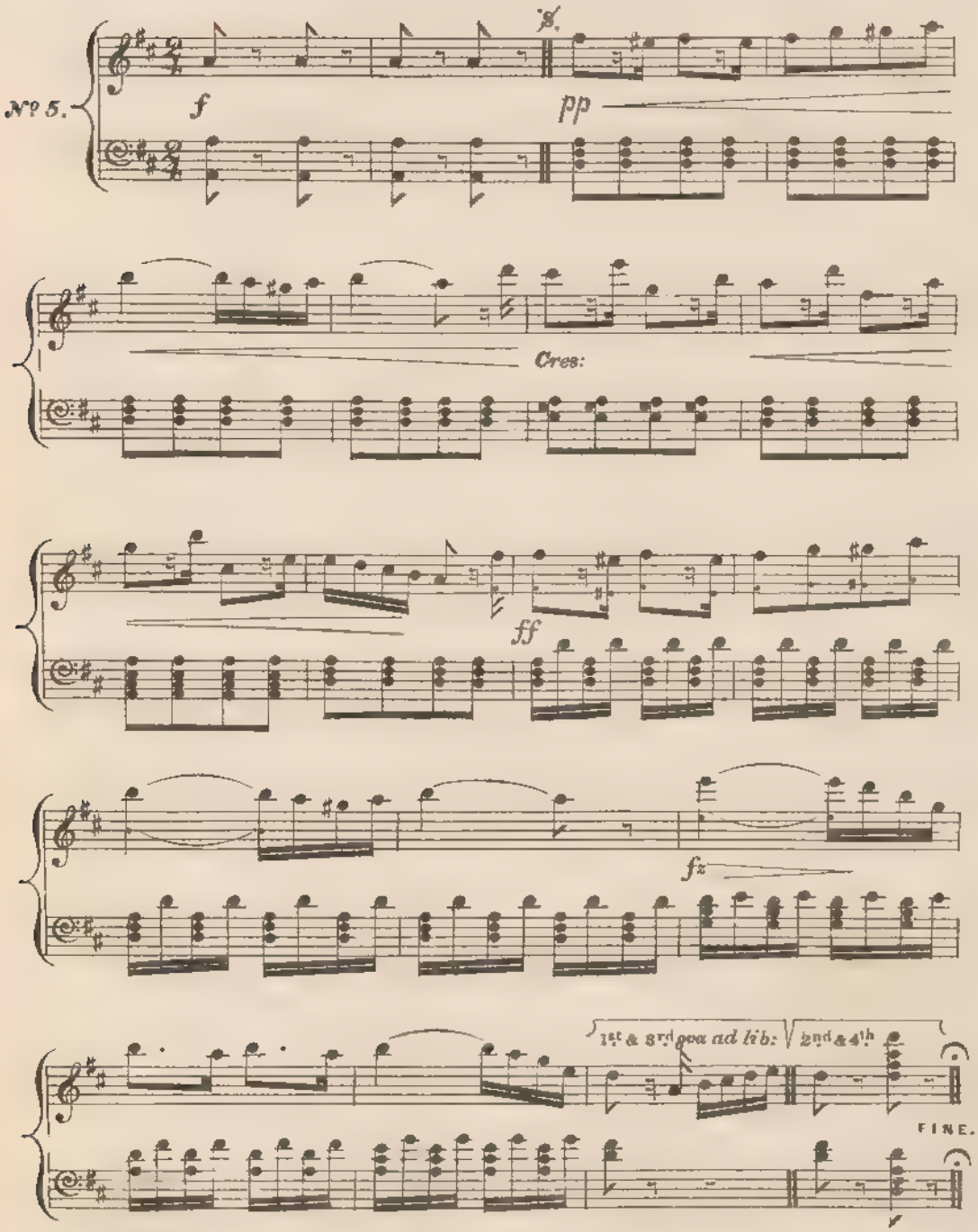

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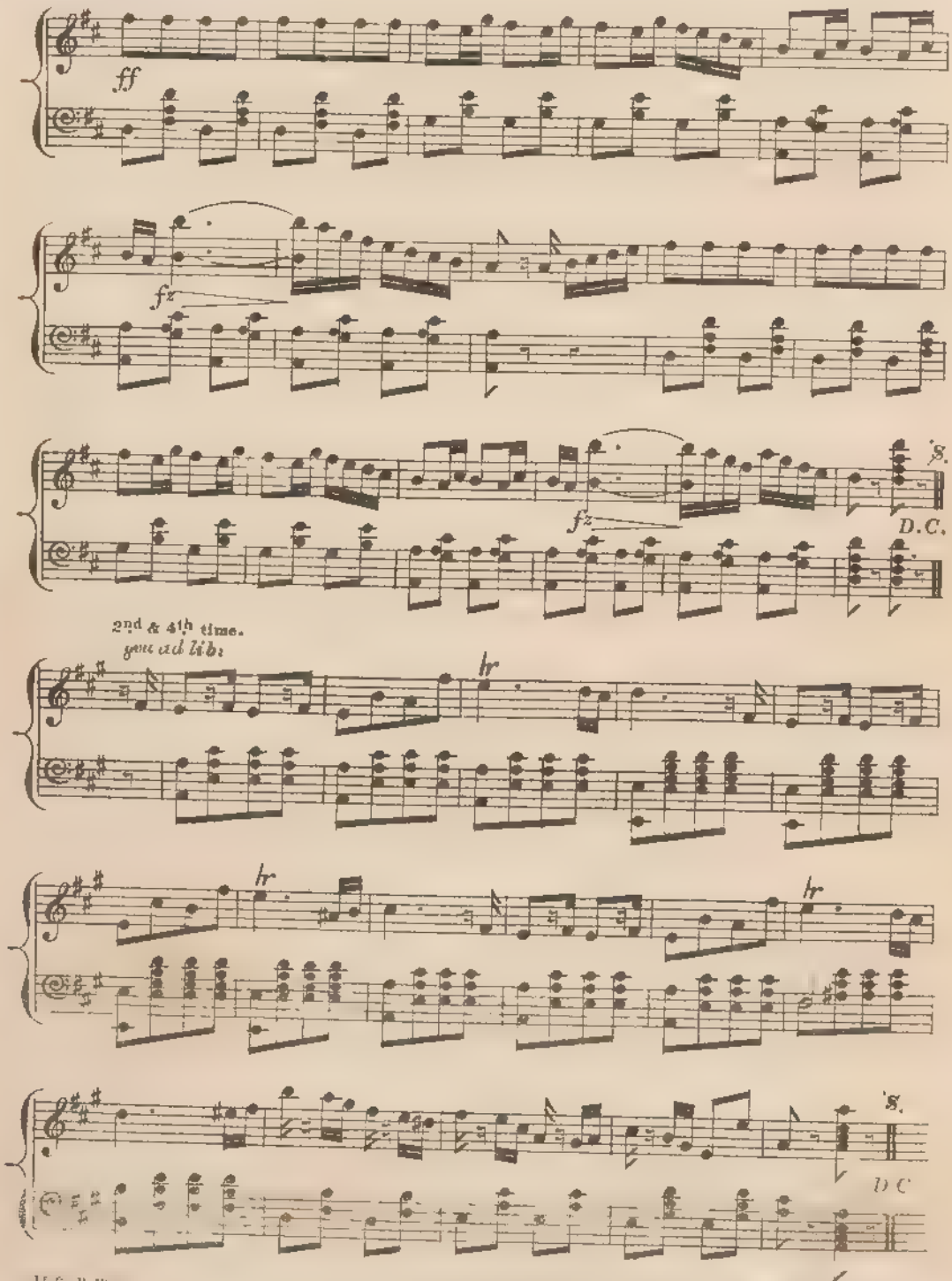

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London, Printed by B.W. Williams, 11, Paternoster Row.

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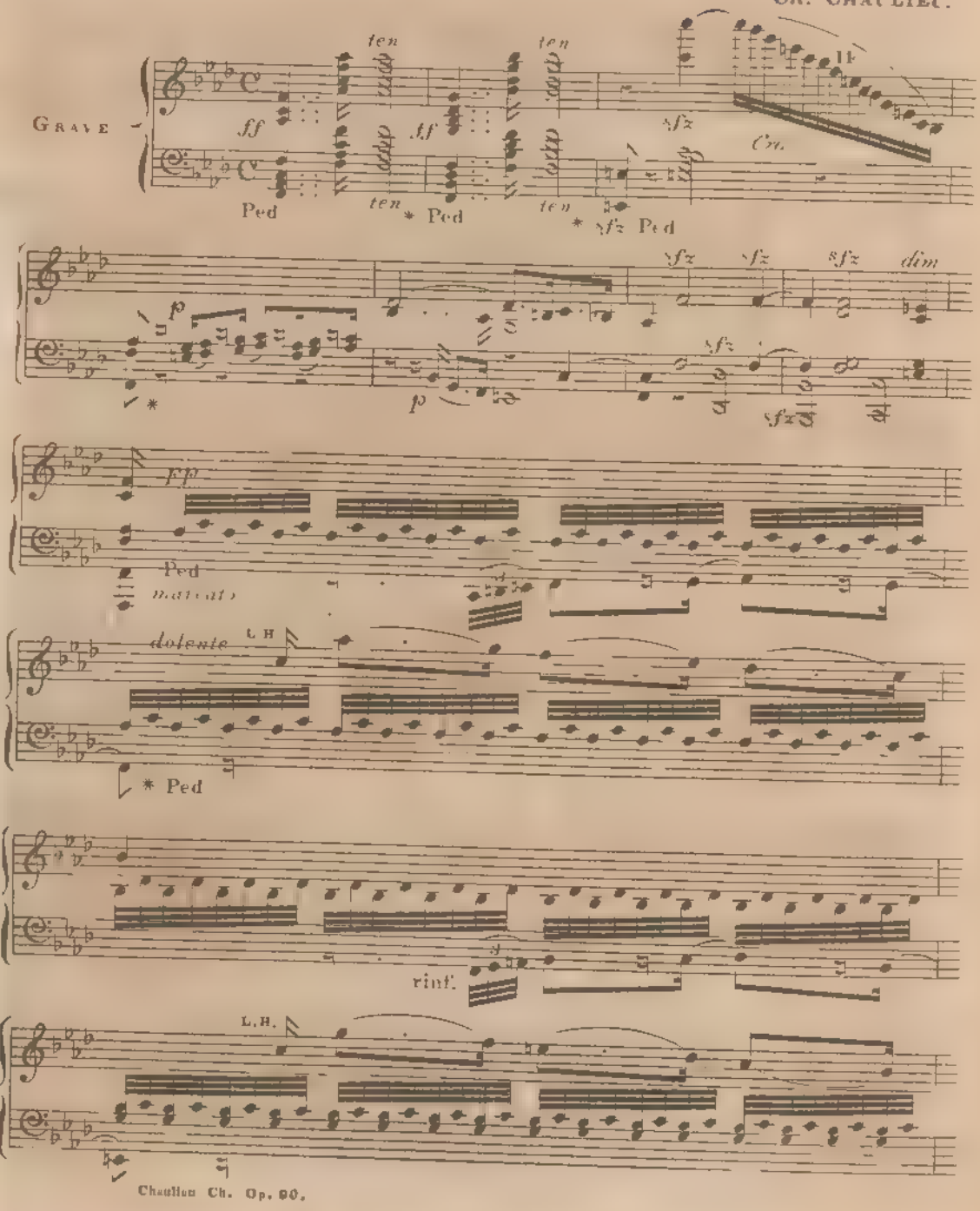

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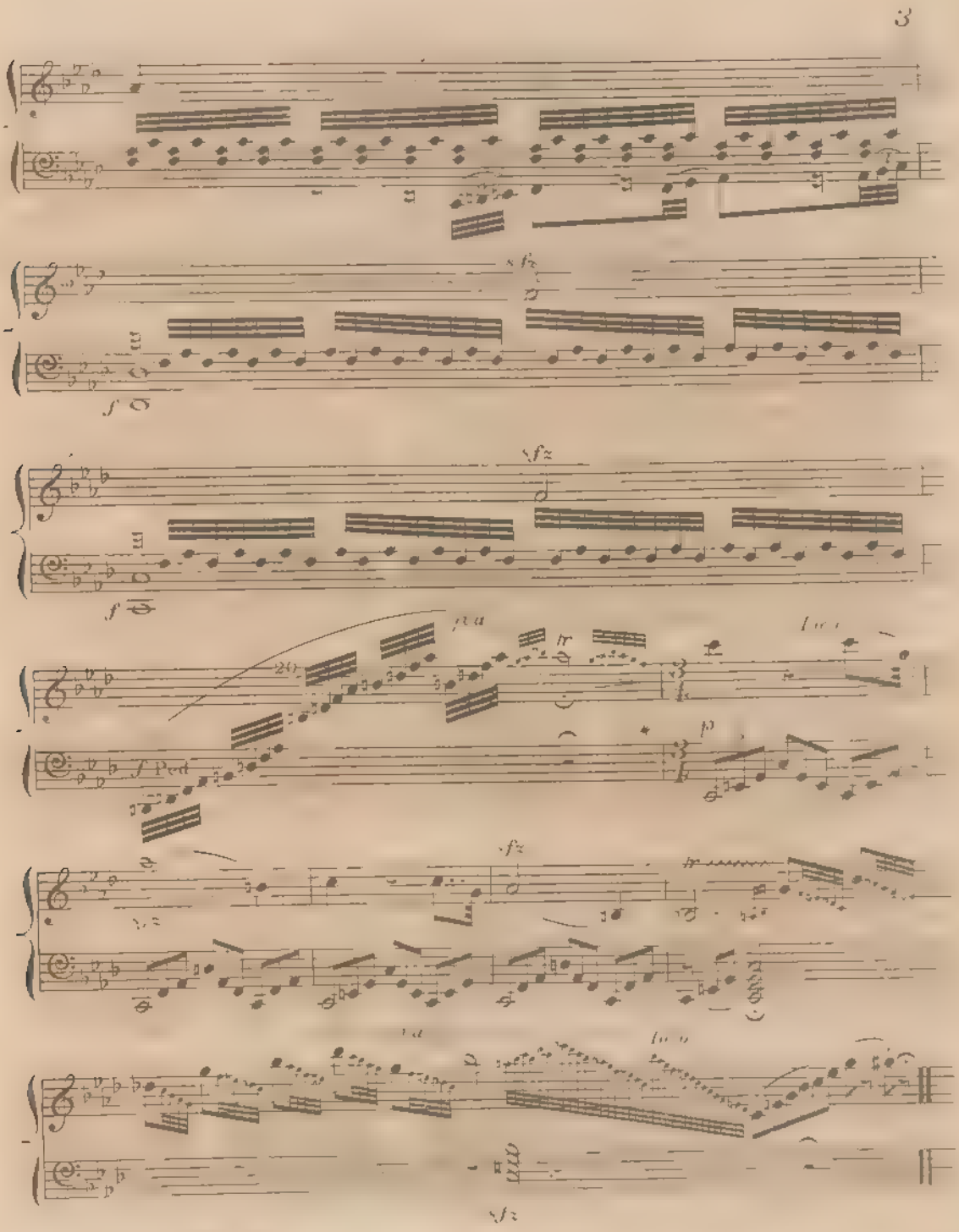

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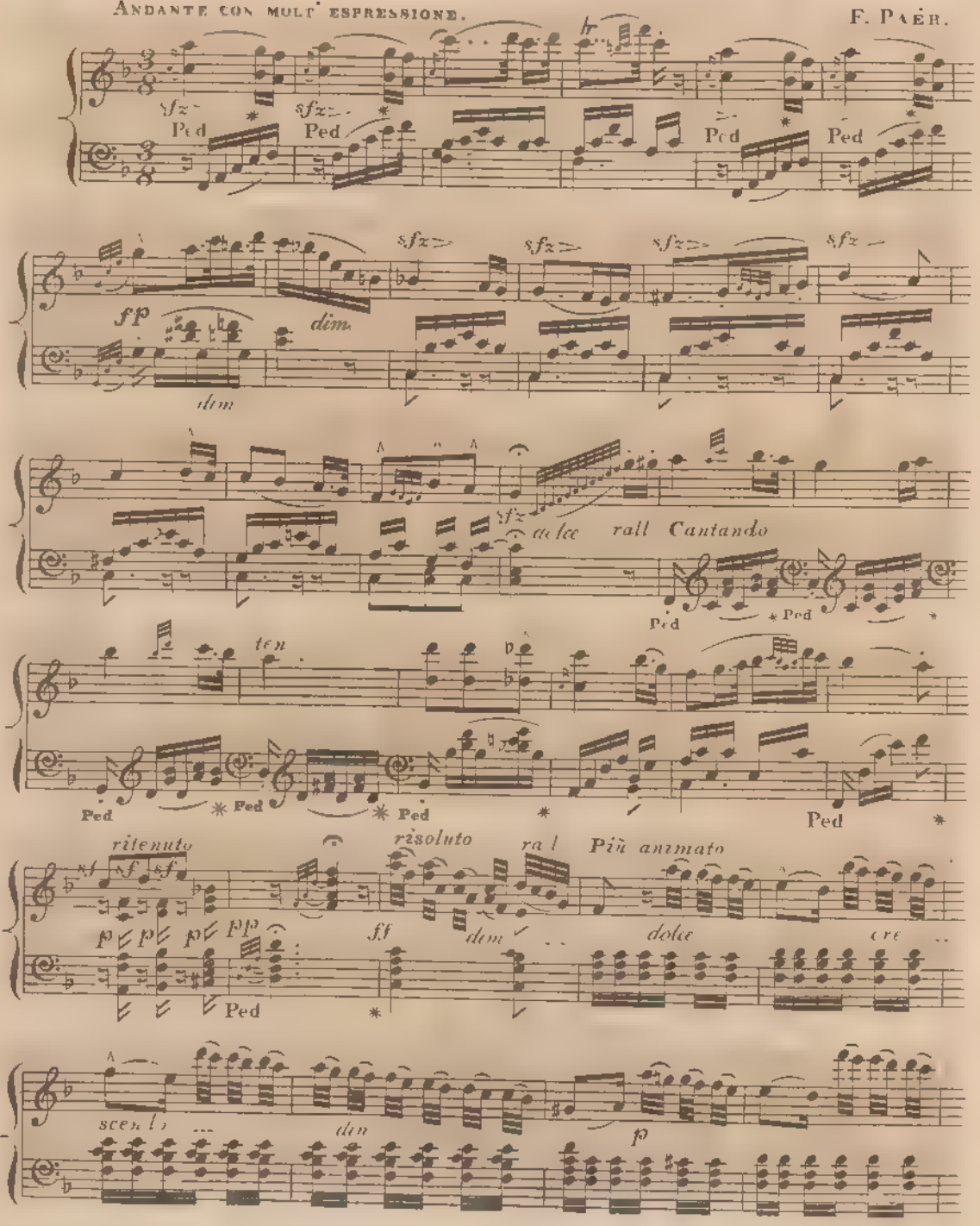
ANDANTE CON MOLT' ESPRESSIONE.

F. PAËR.



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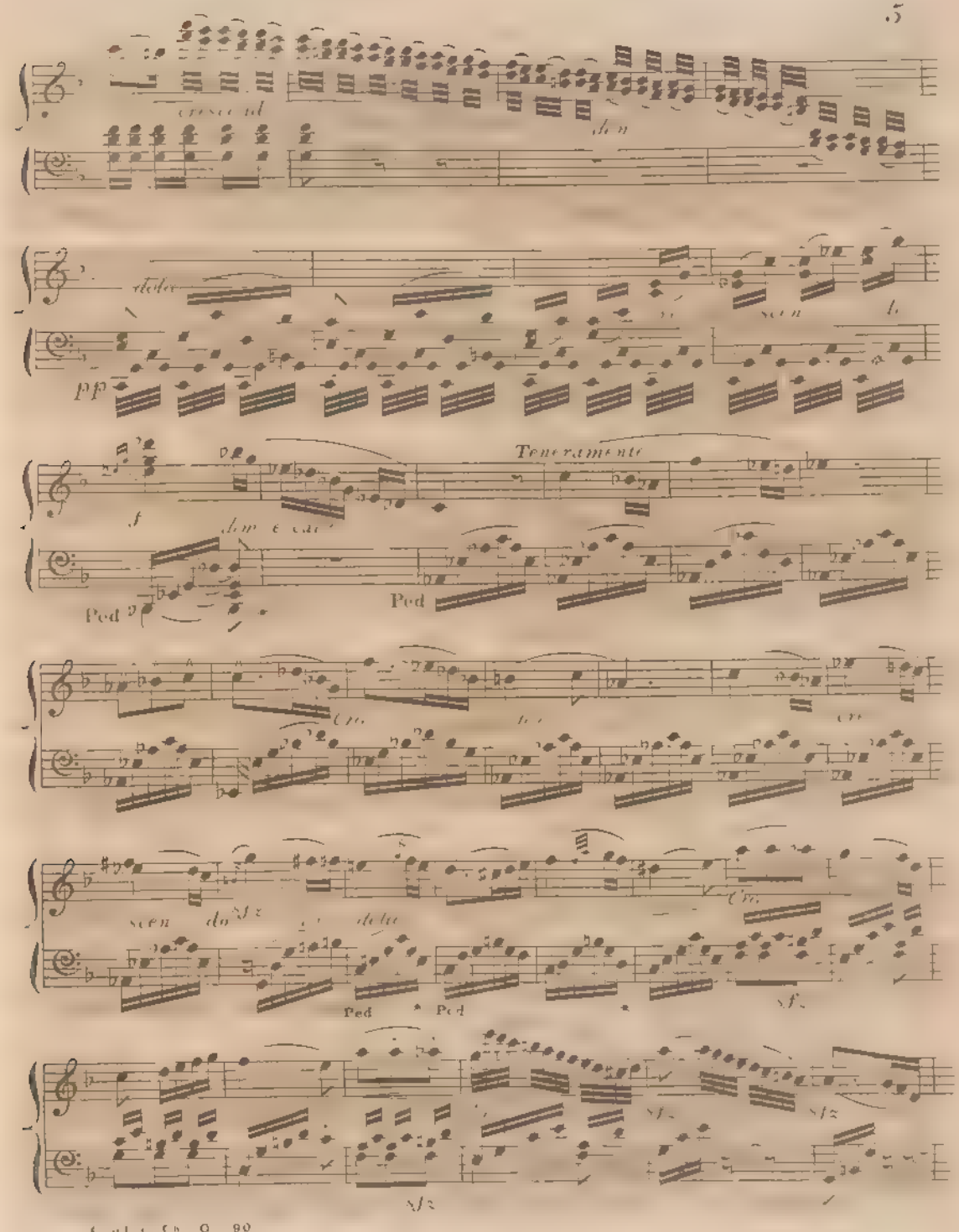

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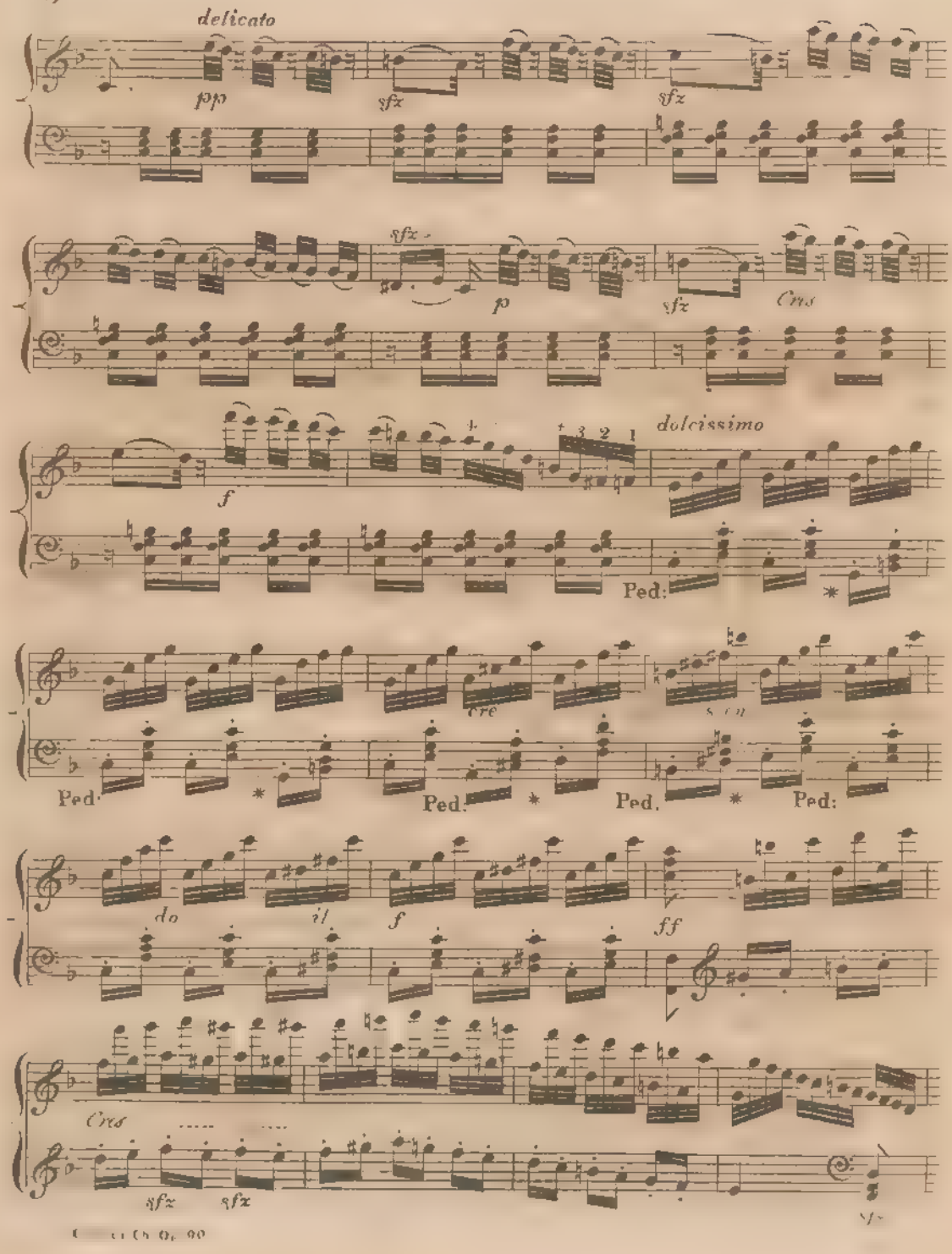

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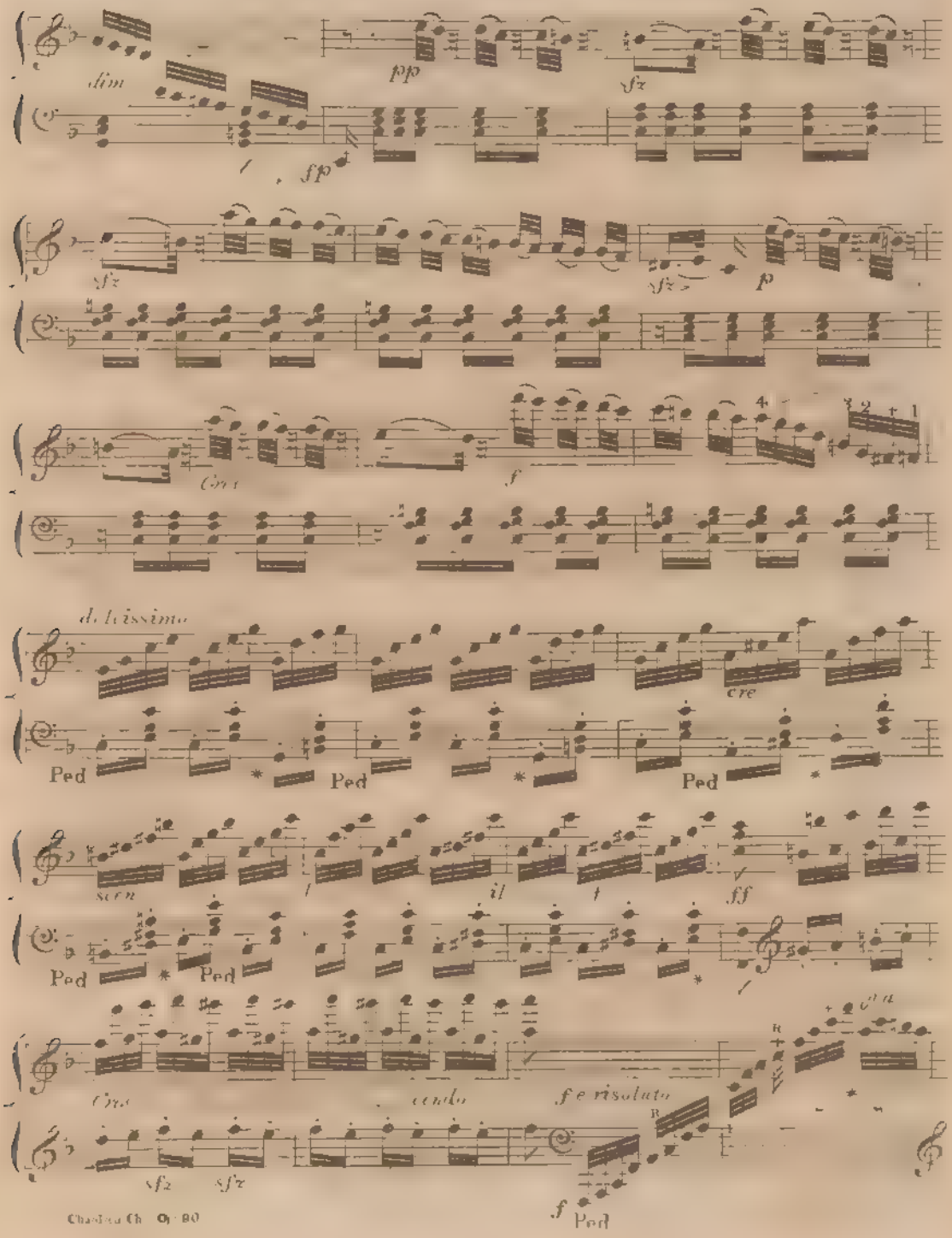

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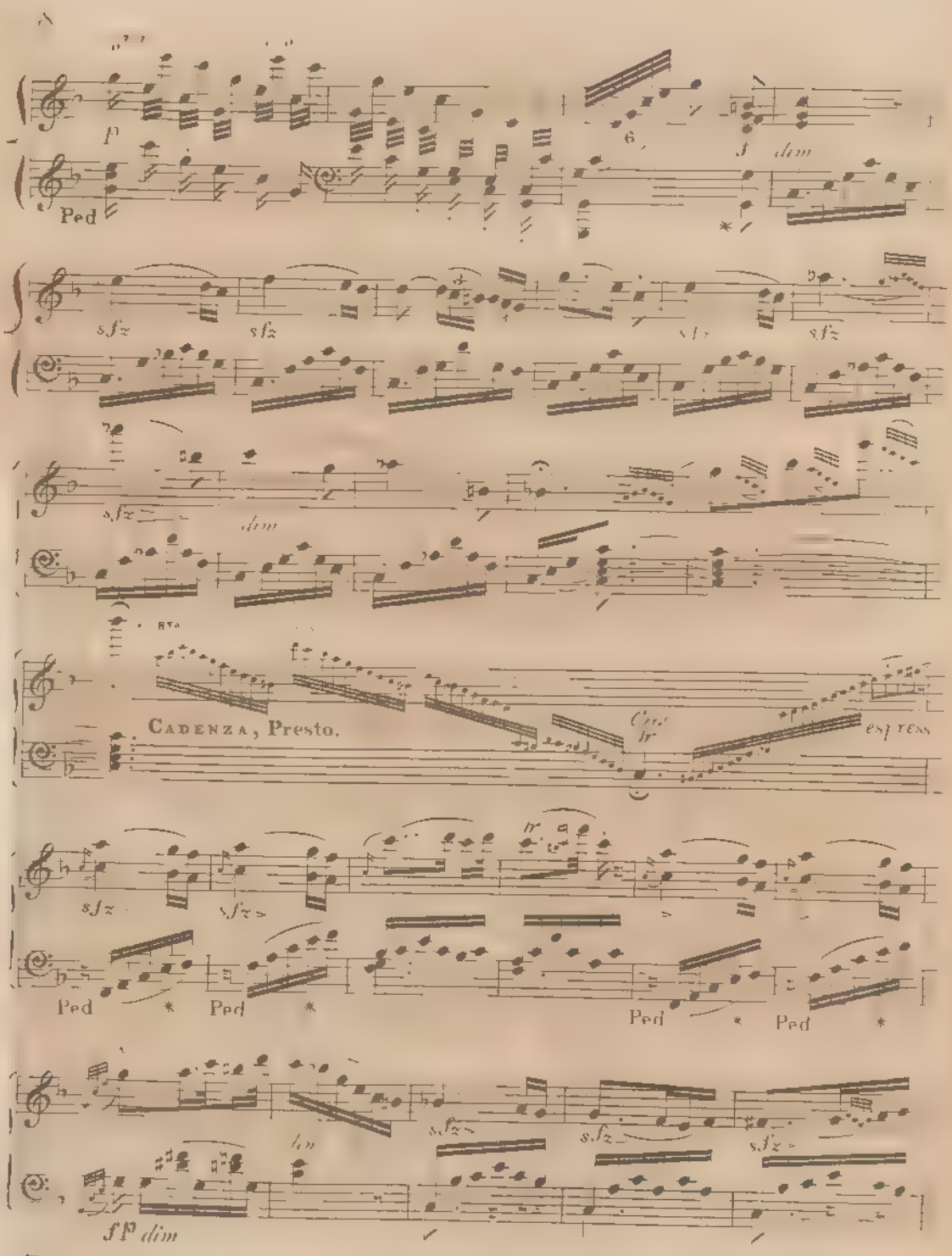

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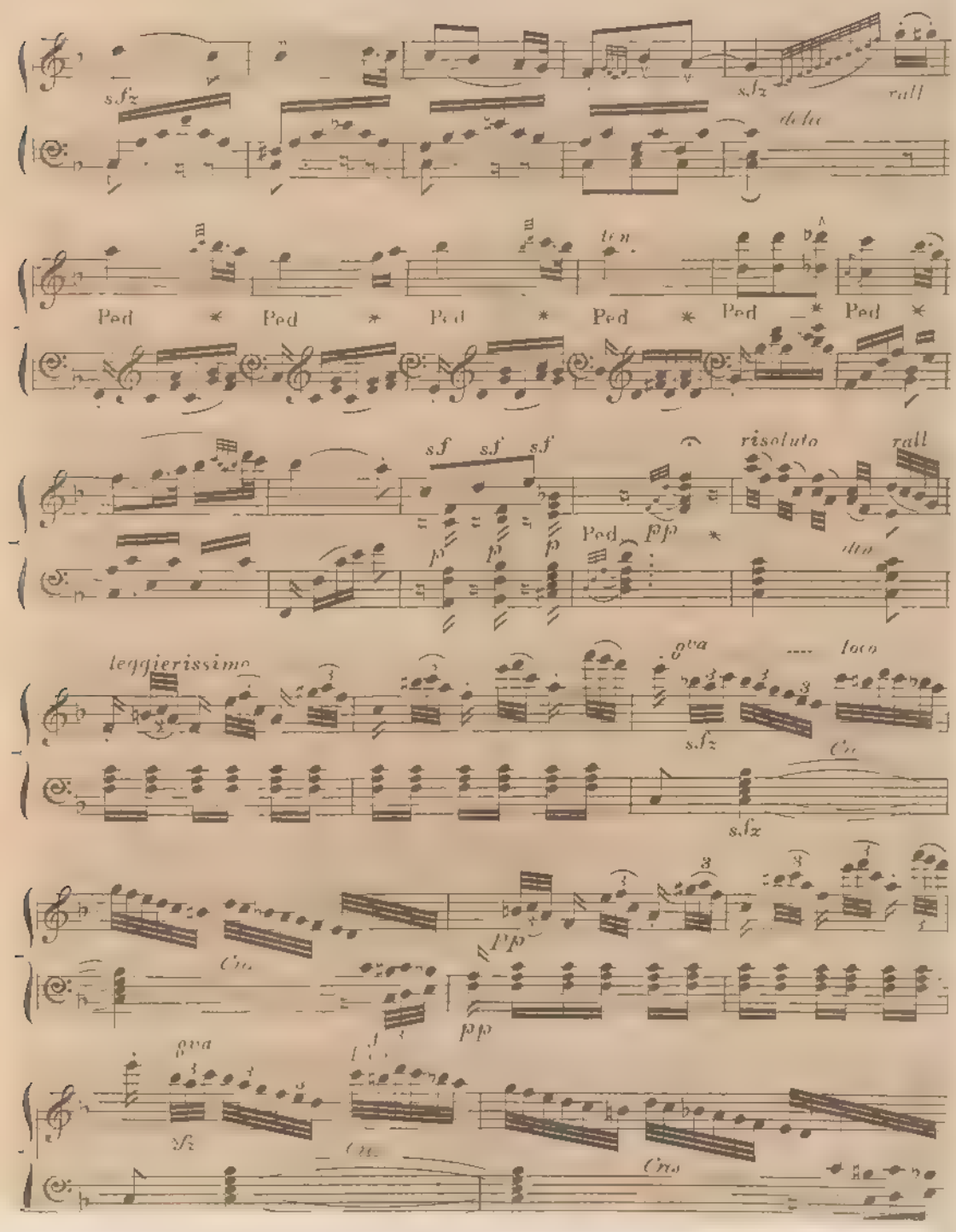

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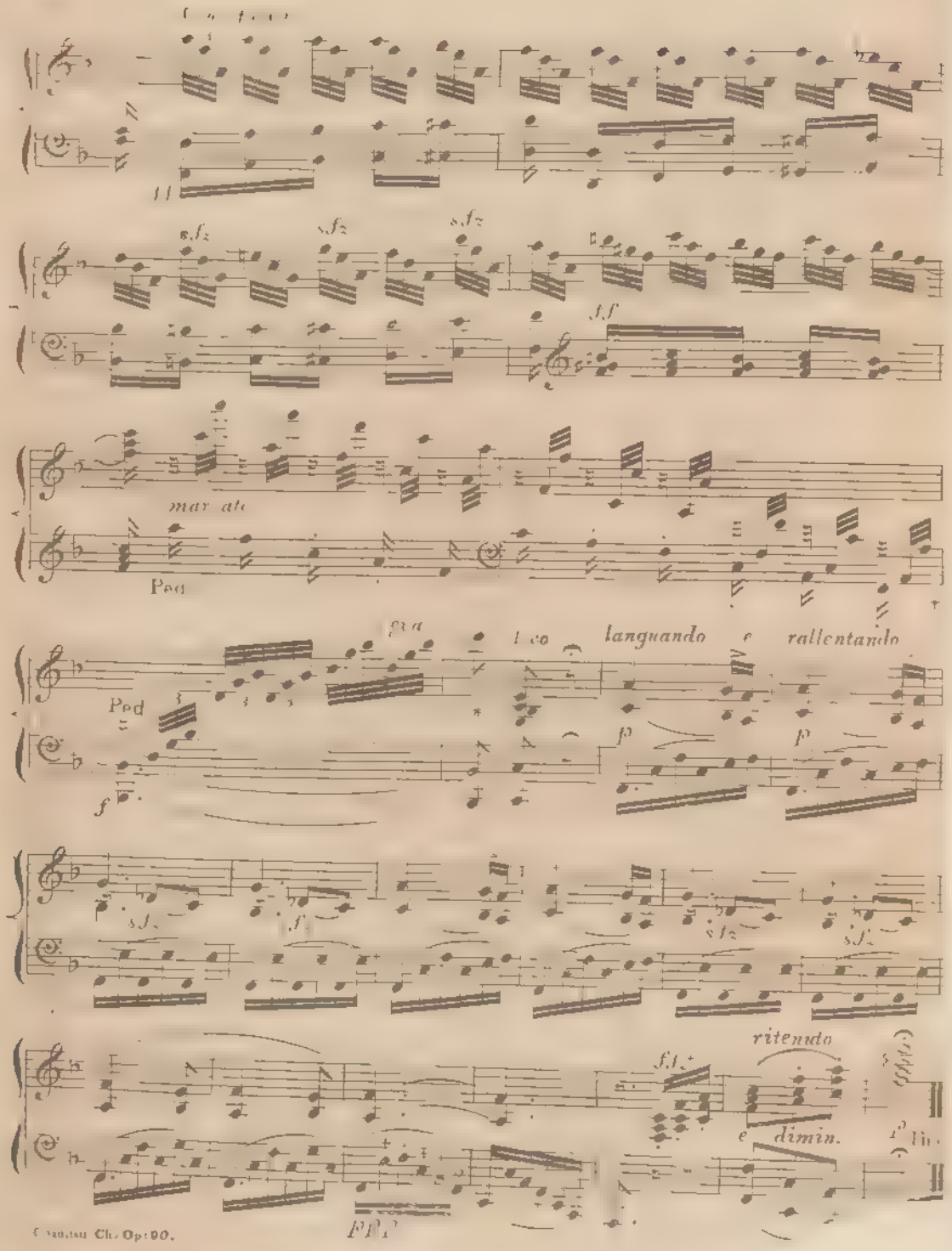

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S. H. Hutchinson

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Piano Forte,

In which are introduced the favorite subjects

"BY THE SAD SEA WAVES," "THE VENETIAN MARCH,"

from

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THE BRIDES OF VENICE,

Arranged, & dedicated to

Miss Henrietta F. Lascelles,

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INTRODUCTION.

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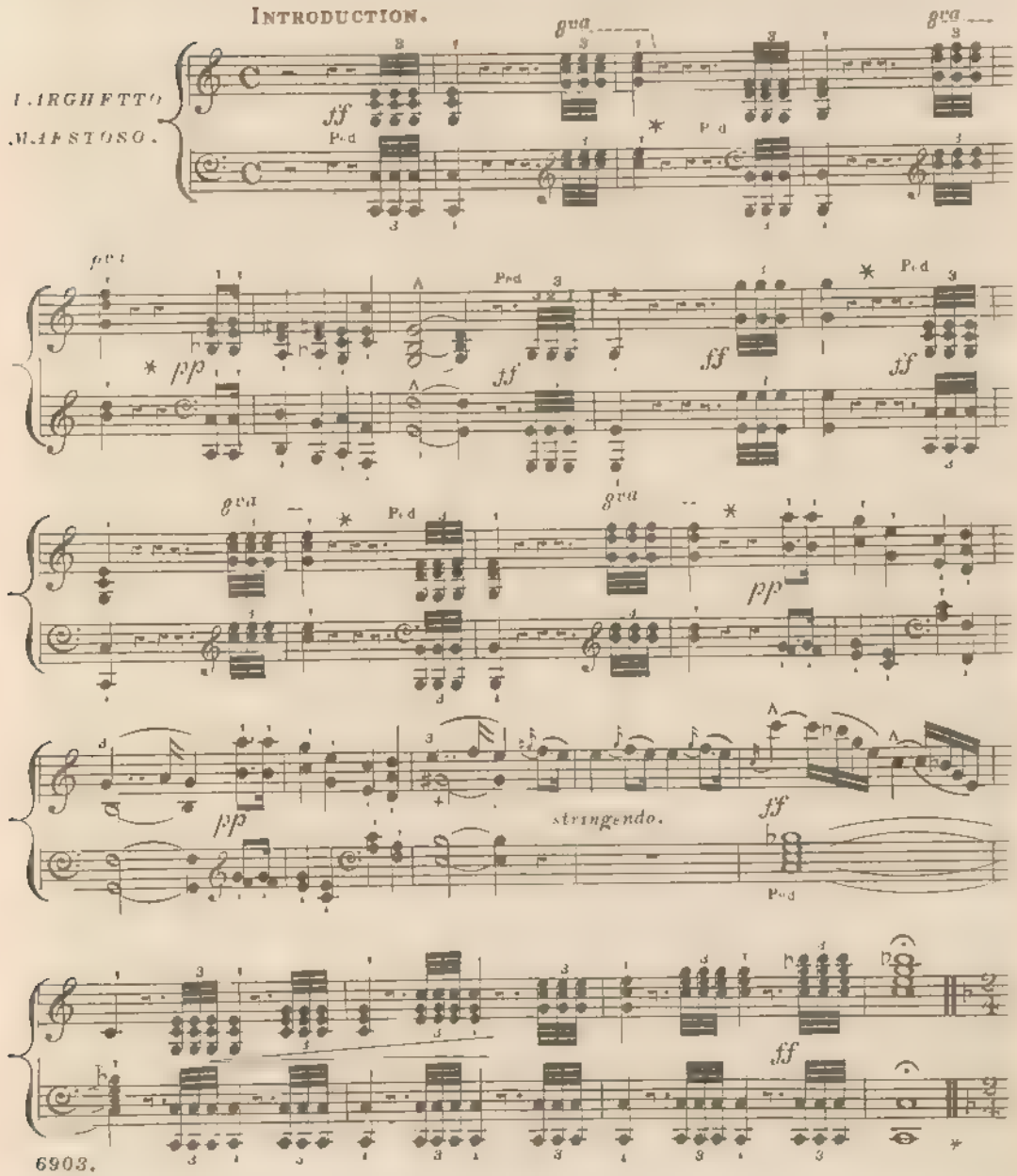

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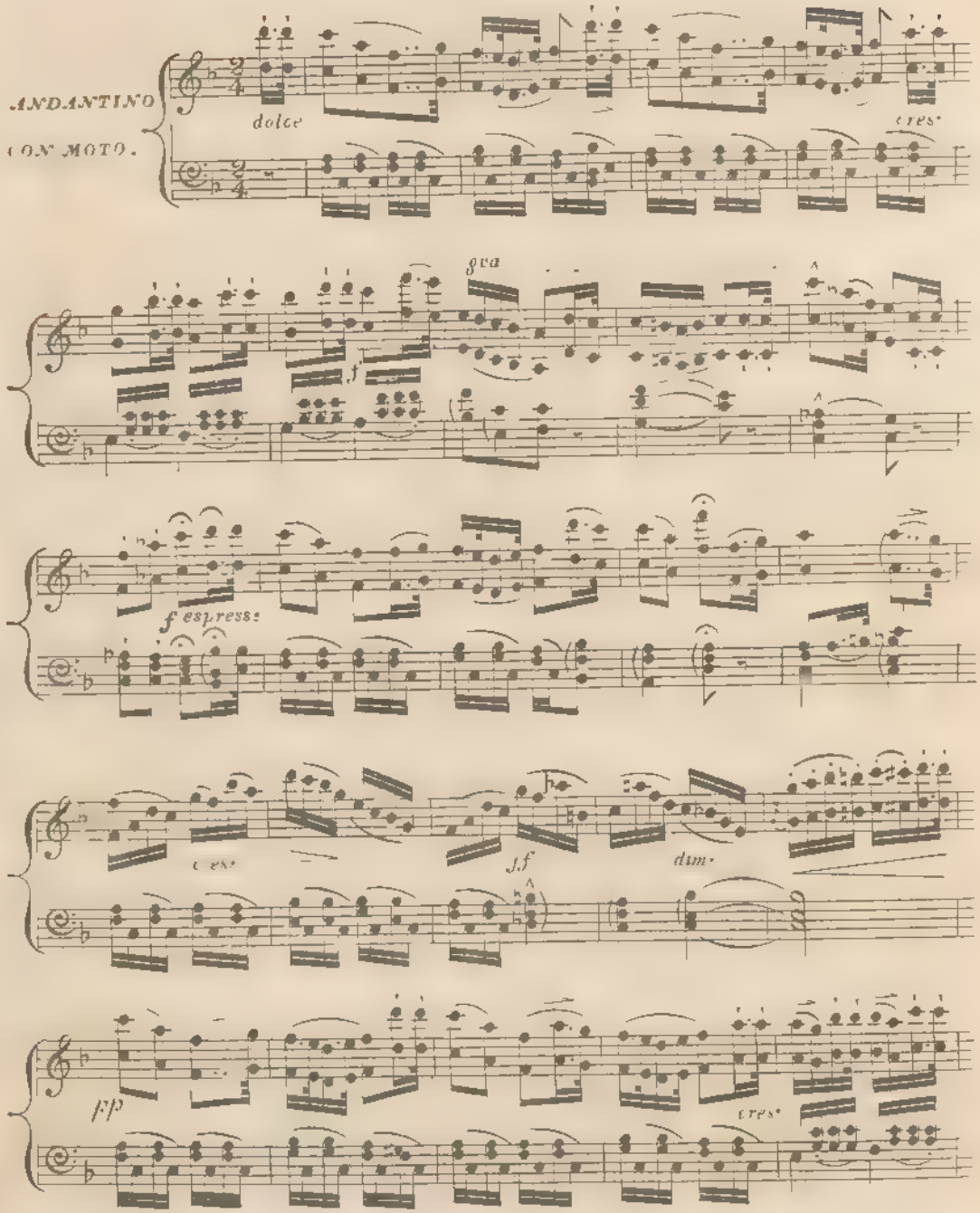

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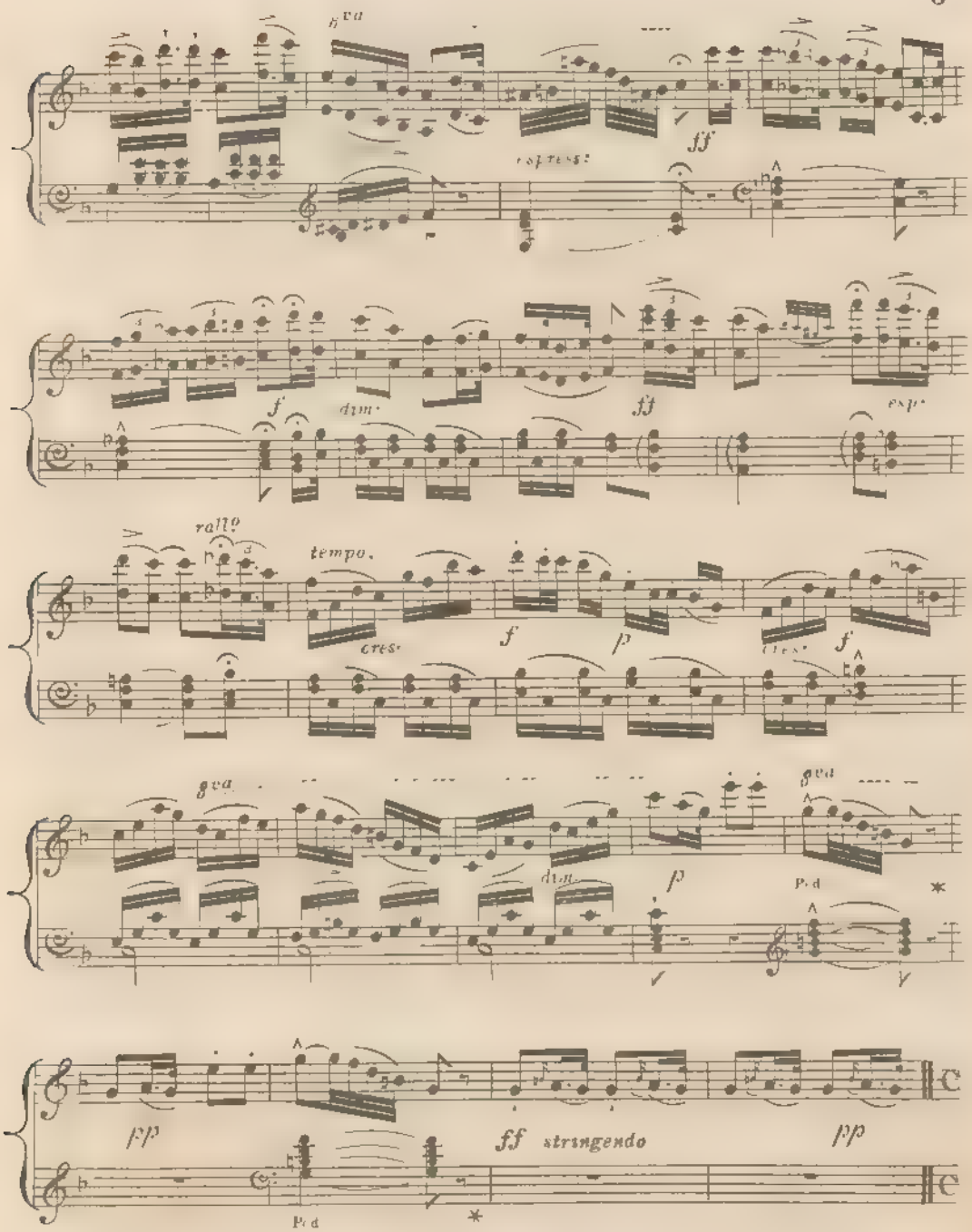

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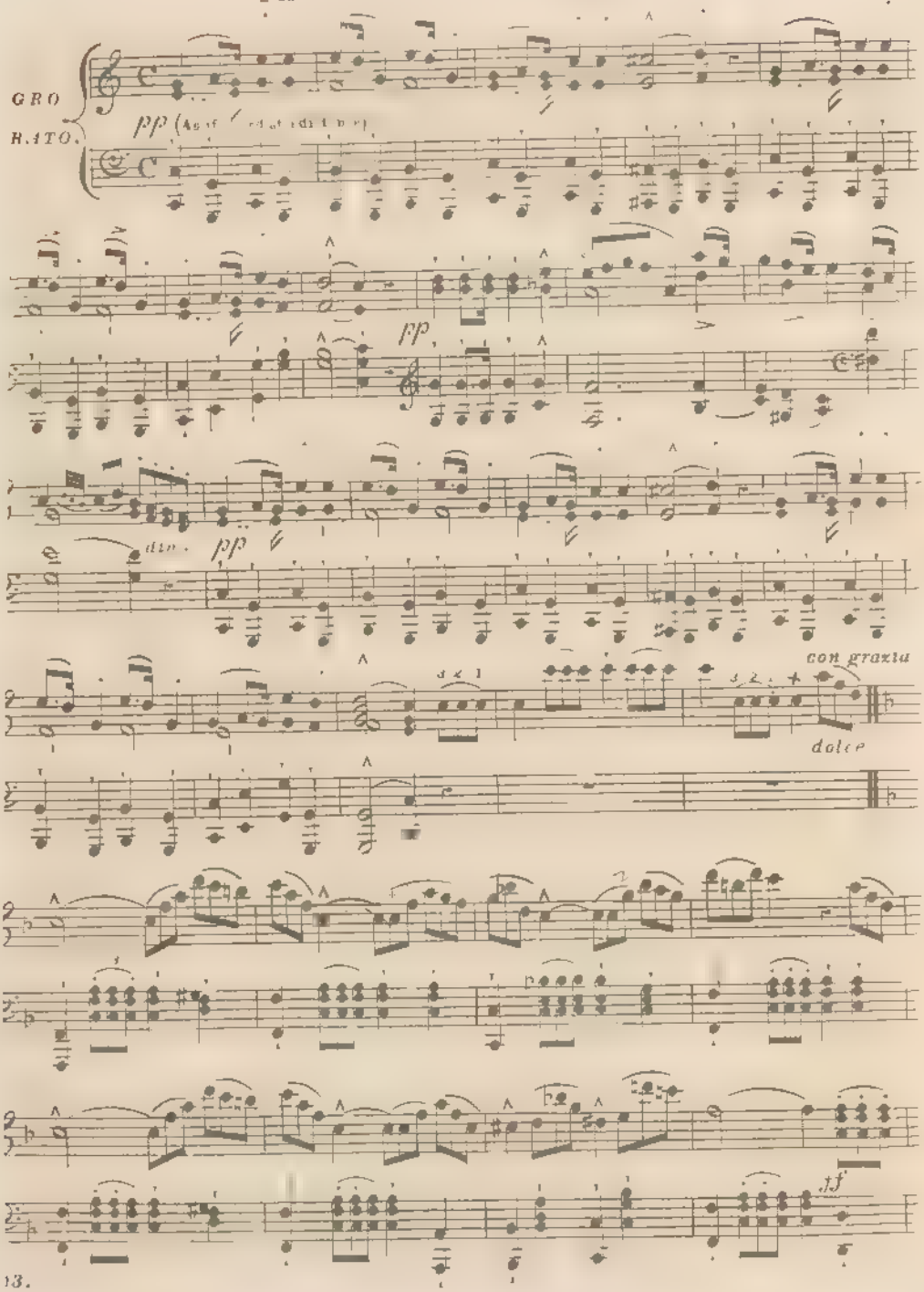

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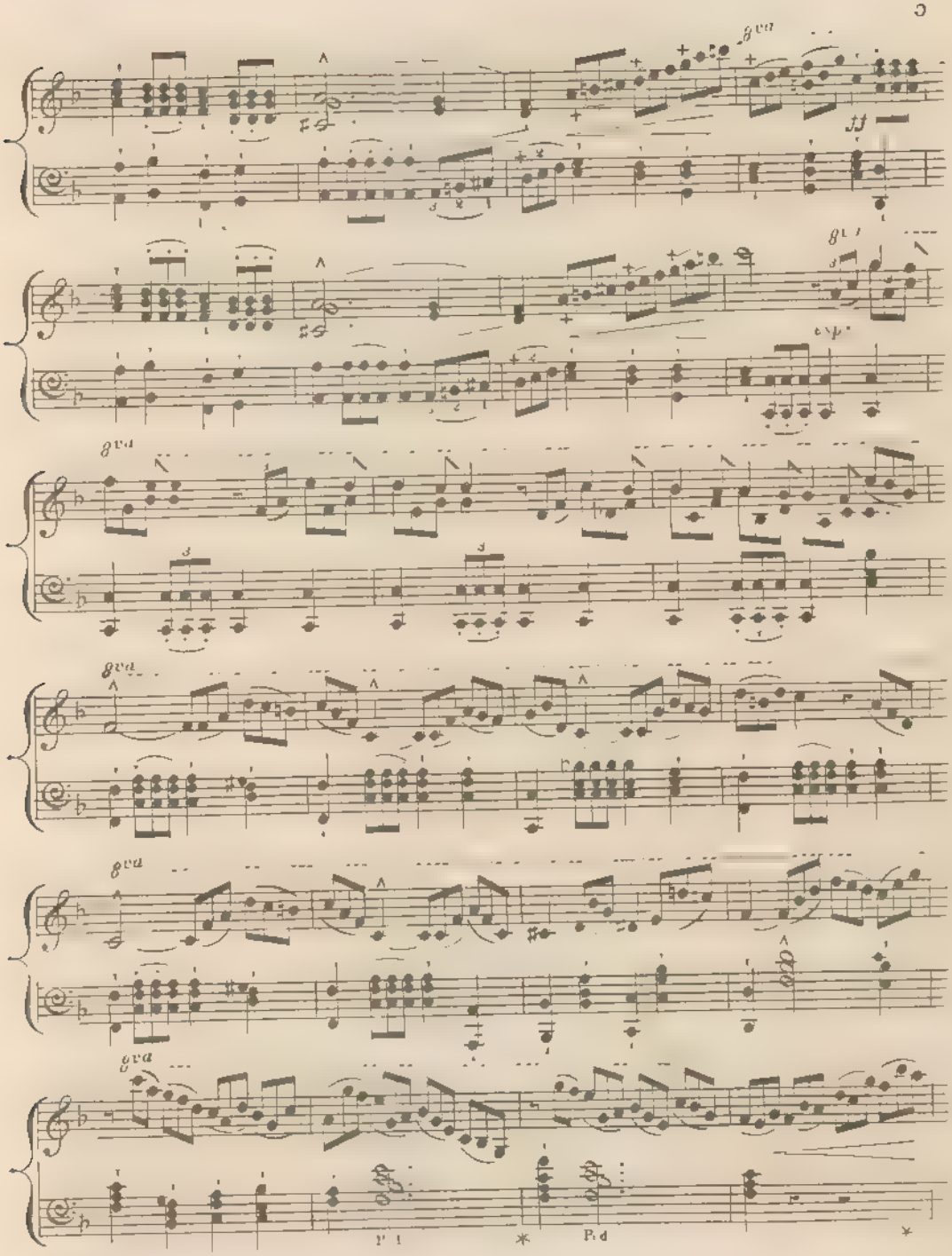

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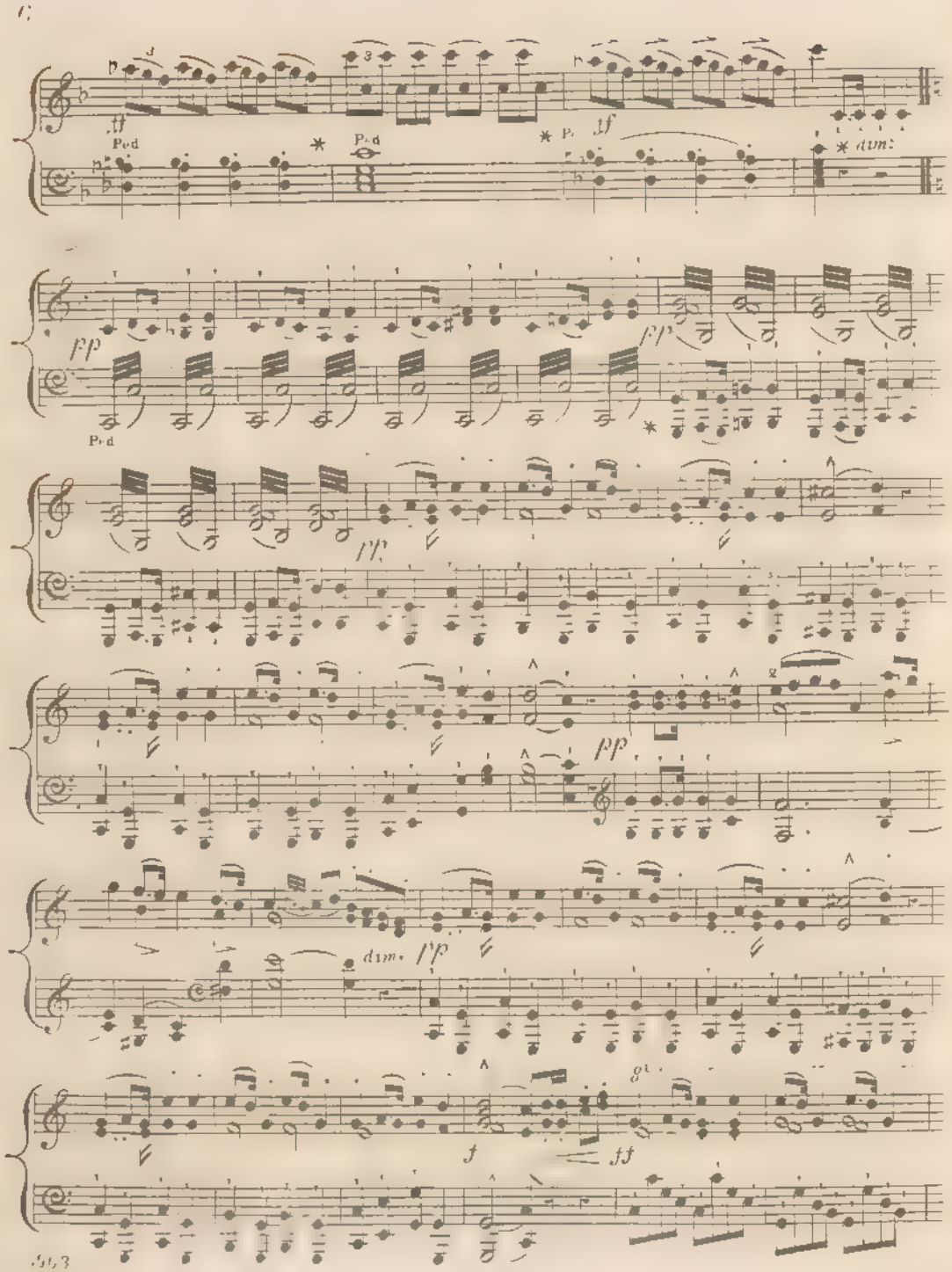

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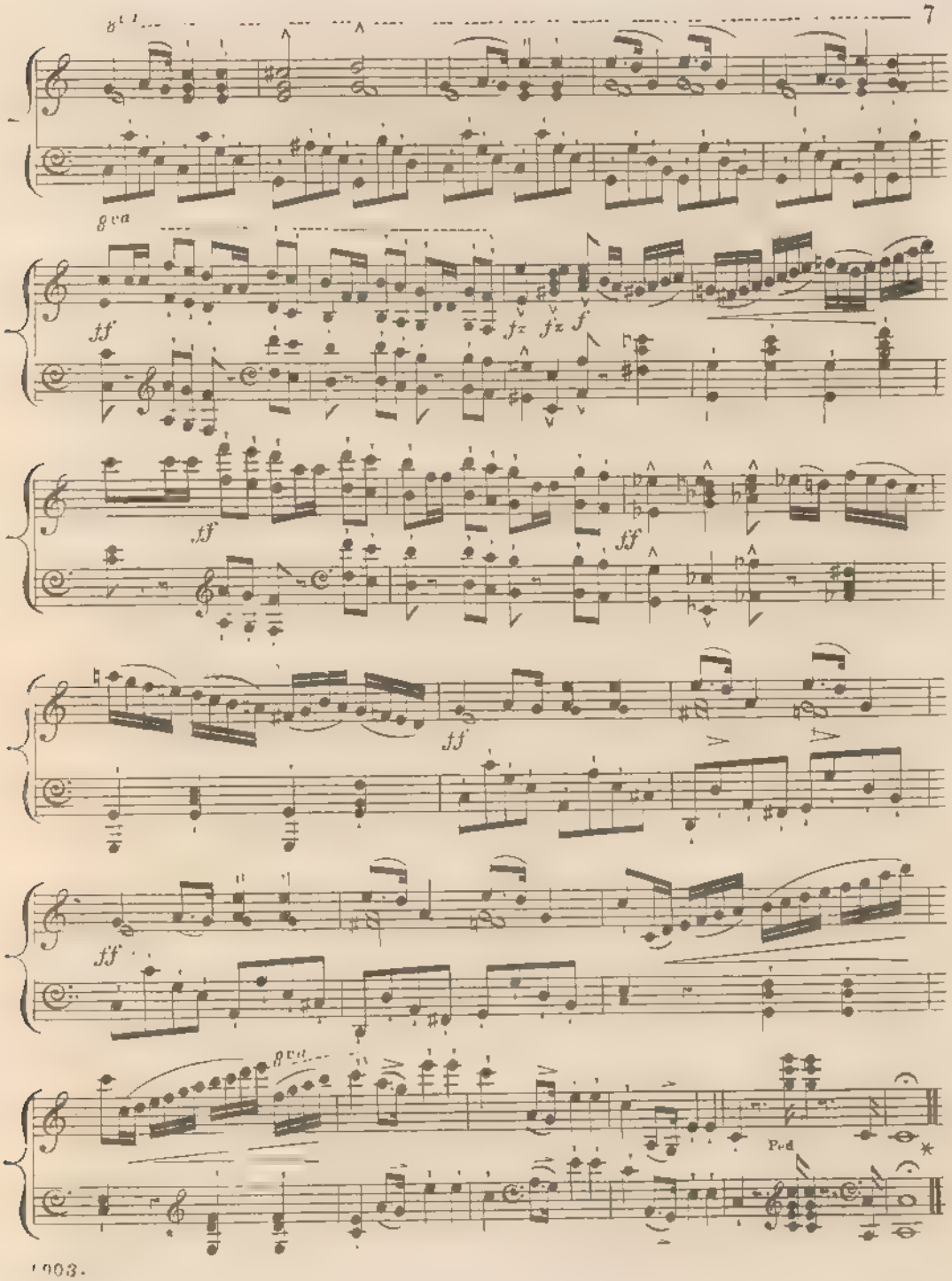

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N°

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BATAILLE DE MAGENTA.

Quadrille Historique.

Composé pour le

PIANO.

Par

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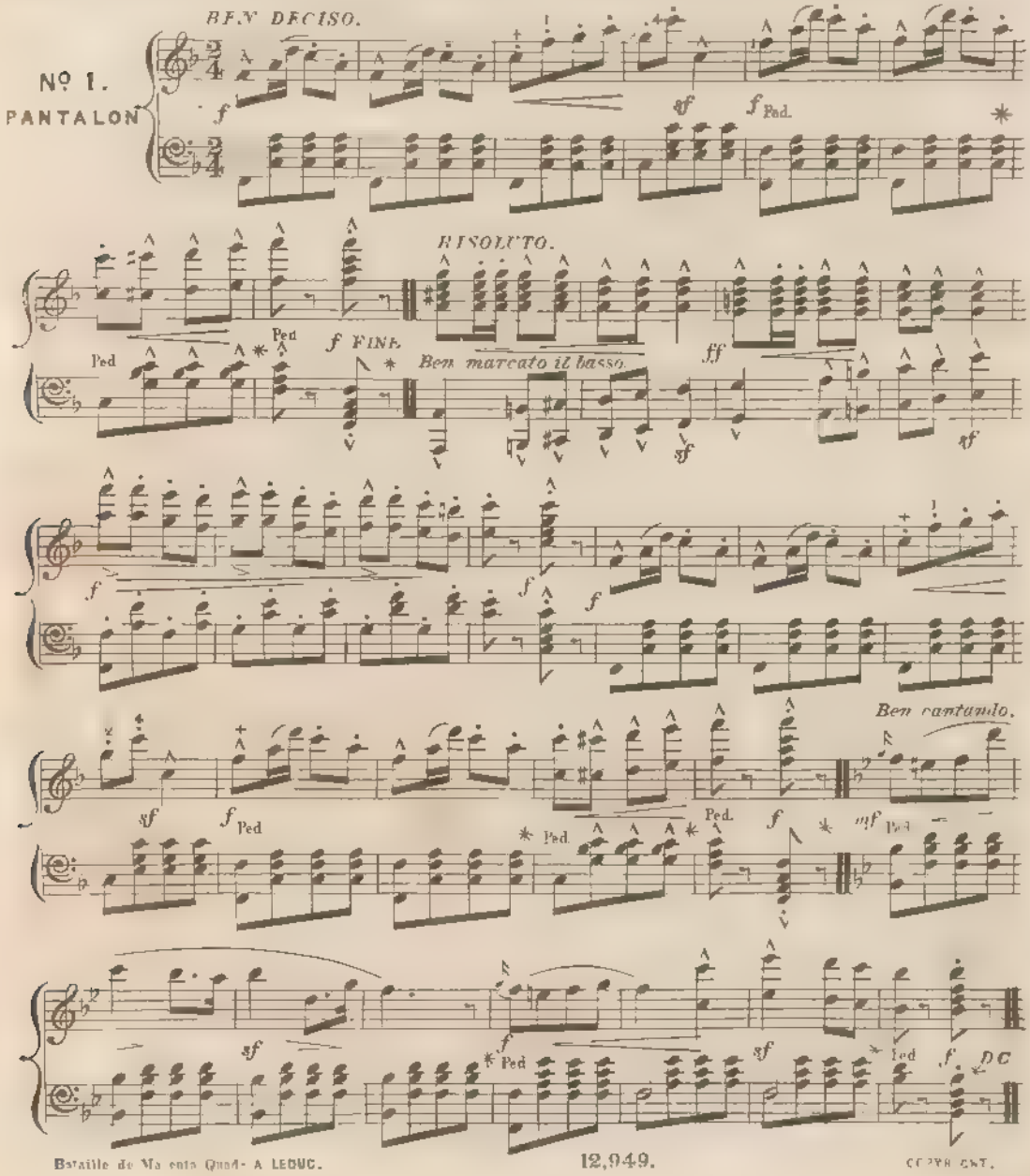
BATAILLE DE MAGENTA.

QUADRILLE.

HISTORIQUE ET MILITAIRE. 4 JUIN 1859. ALPHONSE LEDUC.

PASSAGE DU TESSIN PAR L'ARMÉE FRANÇAISE.

L'armée Autrichienne ayant eu connaissance des mouvements de l'armée alliée vers Boffalora et Magenta sur la rive gauche du Tessin, se présente le 4 juin au matin devant l'Empereur au nombre de 125,000 hommes. Contre ces forces si disproportionnées la division des Grenadiers de la garde, avec laquelle se trouvait l'Empereur eût seule à lutter pendant 4 heures.



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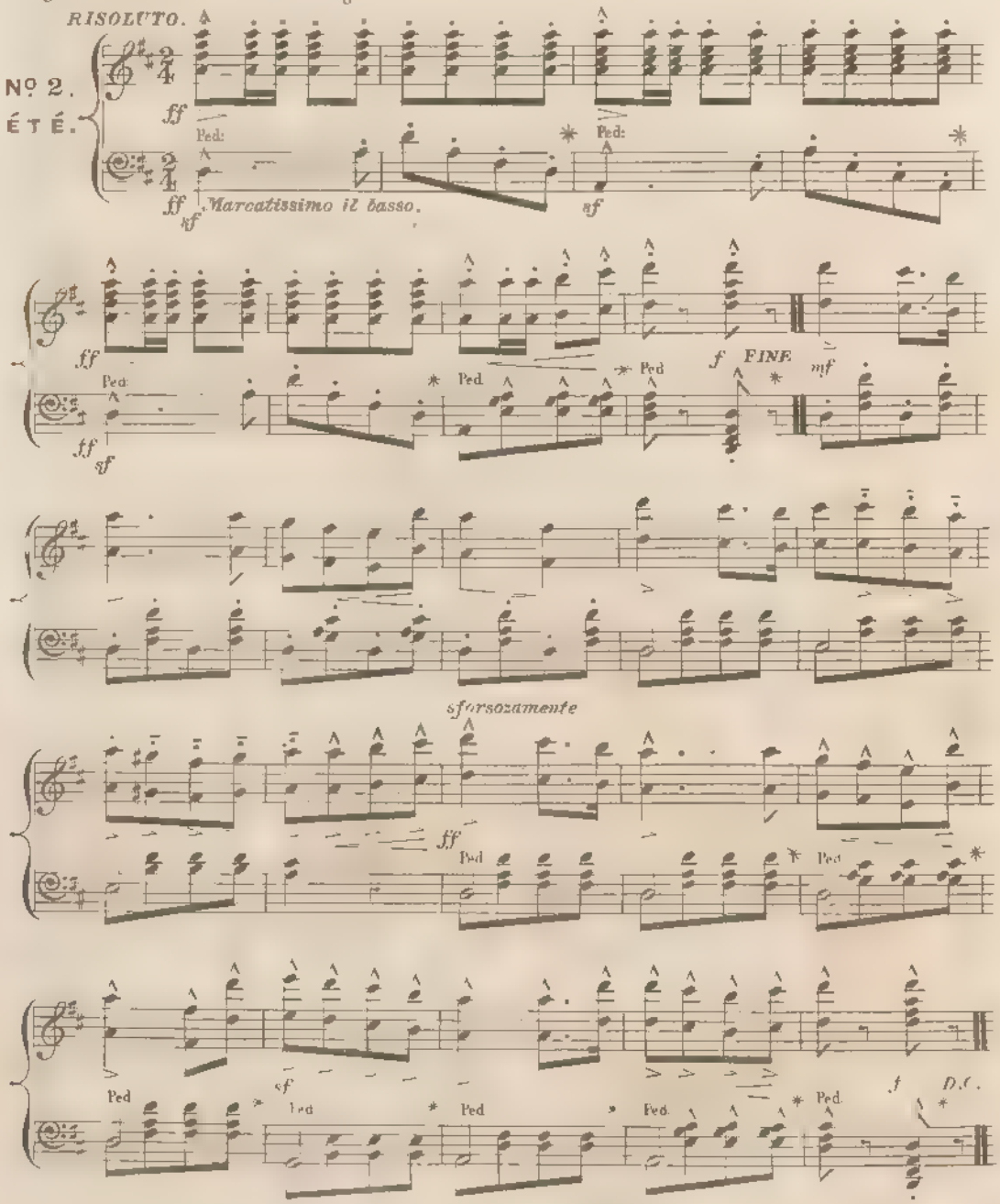
ARRIVÉE DE PLUSIERS DIVISIONS FRANÇAISES.

Le Maréchal Canrobert sortit de Novare à [illegible] de la brigade Picard, la division Vinoy du corps du général Niel, les divisions Renault et Trochu arrivent sur le lieu du combat. L'attaque devient générale, 40 bouches á feu mises en batterie sur la chaussée du chemin de fer, prenant en flanc et d'écharpe les Autrichiens défilant en grand désordre en firent un carnage affreux.



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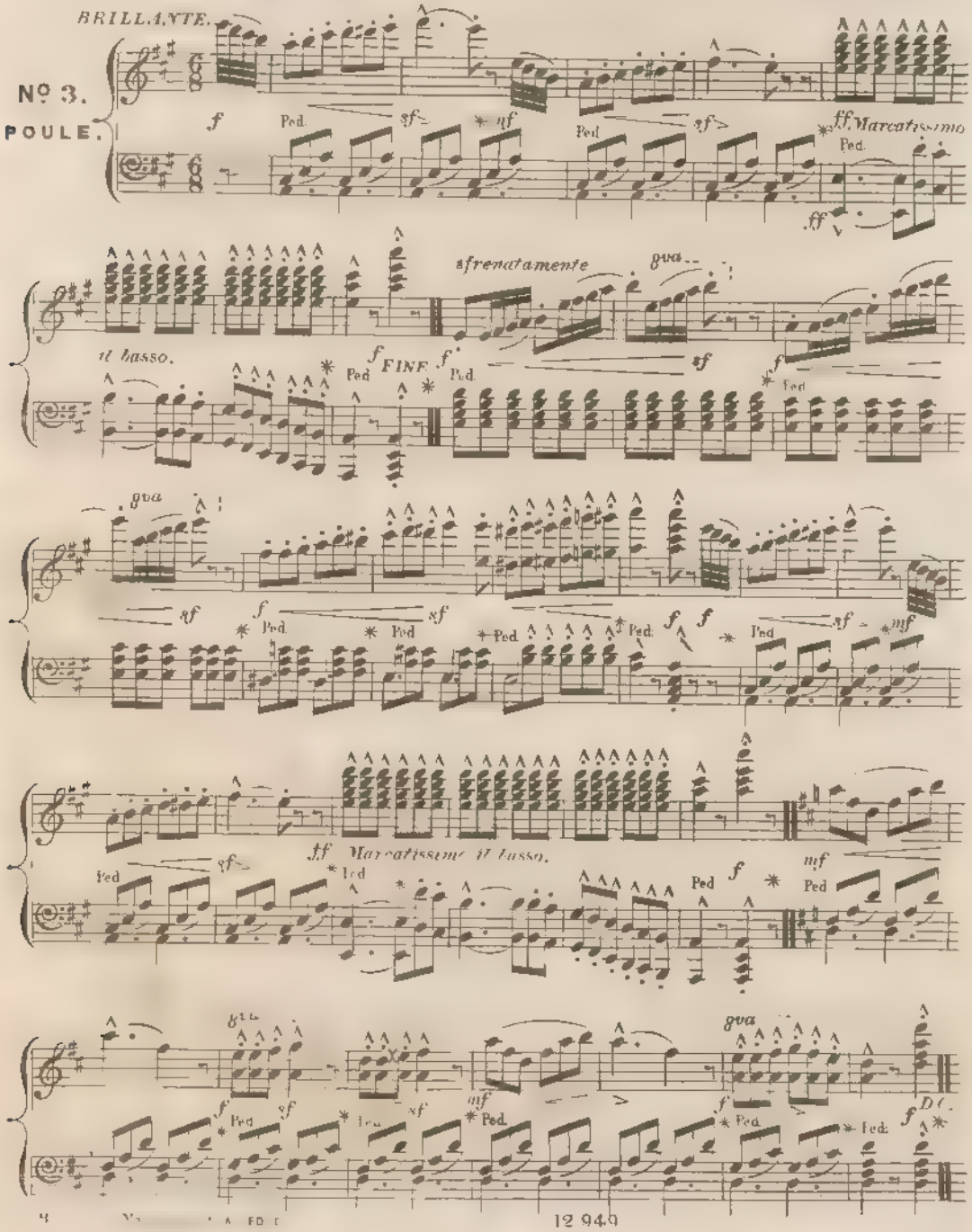
A Magenta le combat fut terrible, les Autrichiens défendirent avec acharnement ce village qui était la clef de la position. Les troupes Françaises s'en emparèrent maison par maison, firent environ 5,000 prisonniers et mirent hors de combat plus de 10,000 Autrichiens.



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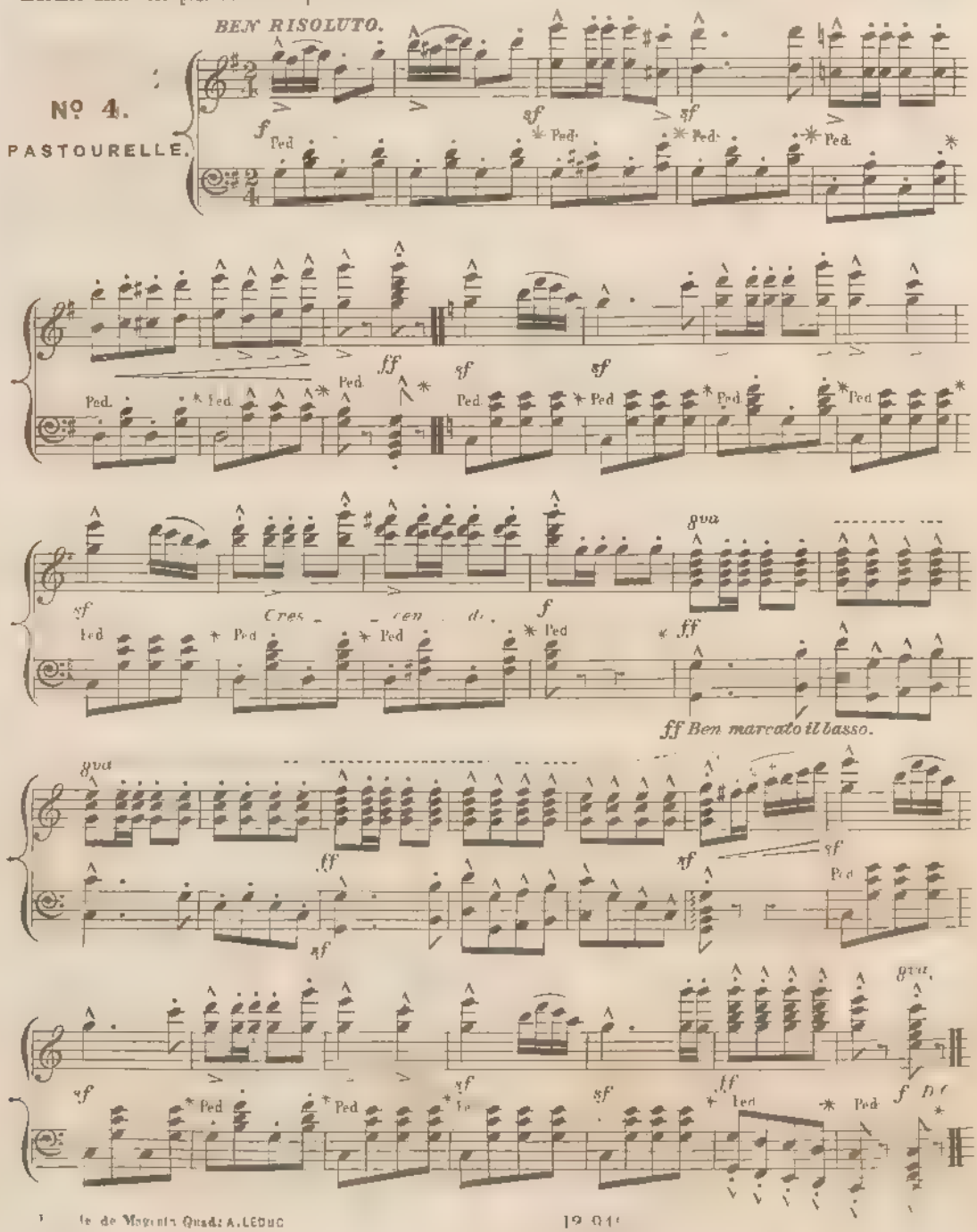
PRISE DU VILLAGE DE PONTE - MAGENTA.

Les divisions Vinoy et Renault firent des prodiges de valeur sous les ordres du Maréchal Canrobert et du général Niel, après un combat furieux et pendant lequel le village Ponte di Magenta fut pris et repris 7 fois. L'armée alliée fit plus de 1000 prisonniers.



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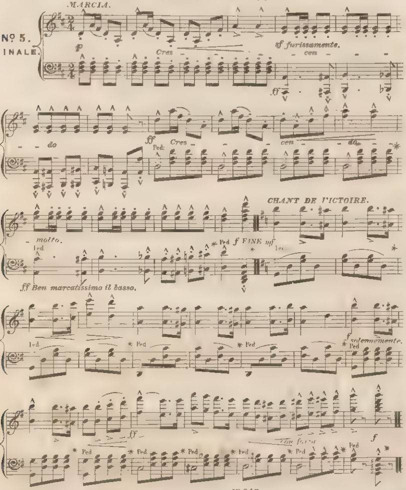
LA VICTOIRE— ENTRÉE A MILAN.

L'armée Française reste maîtresse du champ de bataille, l'ennemi en se retirant laisse entre nos mains 4 canons, 2 drapeaux, 7,000 prisonniers, 12,000 fusils, 80,000 sacs, on peut evaluer à 20,000 le nombre d'Autrichiens hors de combat. Le Roi de Piémont accompagné de l'Empereur Napoléon III fait son entrée triomphale à Milan aux acclamations enthousiastes de la population.



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S. H. Hutchinson

FAVORITE AIRS

IN 3 BOOKS

Selected from

DONIZETTI'S OPERA BUFFA

DON PASQUALE,

Arranged for the

Piano Forte,

With an Accompaniment for the Flute, (ad lib)

BY

WILLIAM HUTCHINS CALLCOTT.

Ent. Sta. Hall

Price 4/- each.

LONDON,

PUBLISHED BY CRAMER, ADDISON & BEALE, 201, REGENT ST.

[illegible]

[illegible] Piano Forte Duetts [illegible] Accompaniment (ad lib)

BOOK

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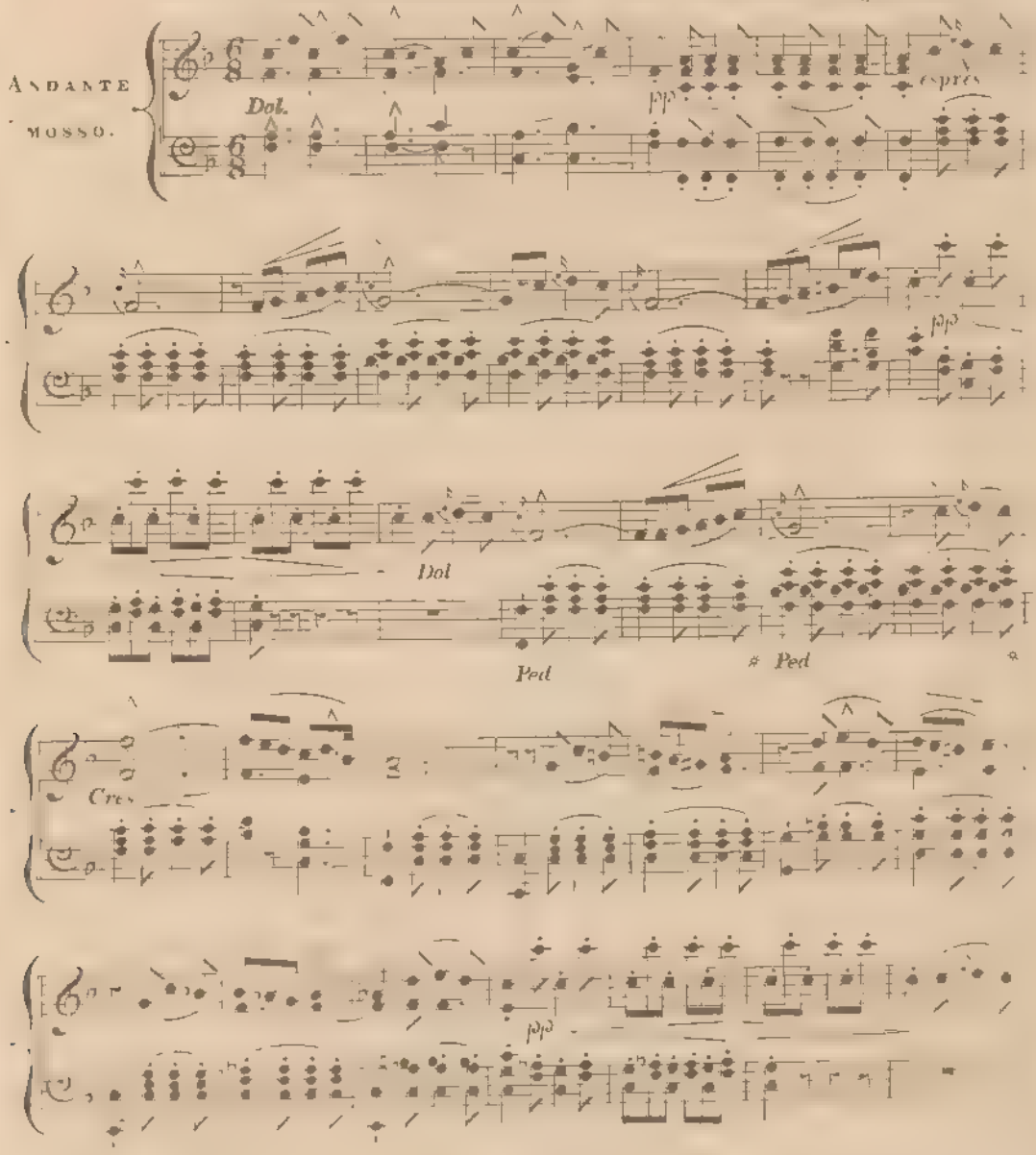
DONIZETTI's OPERA BUFFA "DON PASQUALE."

BOOK. I. Arranged by W. H. CALLCOTT.

No. 1. THE SERENADE — "COM' È GENTIL" (Song by Sig. [illegible])



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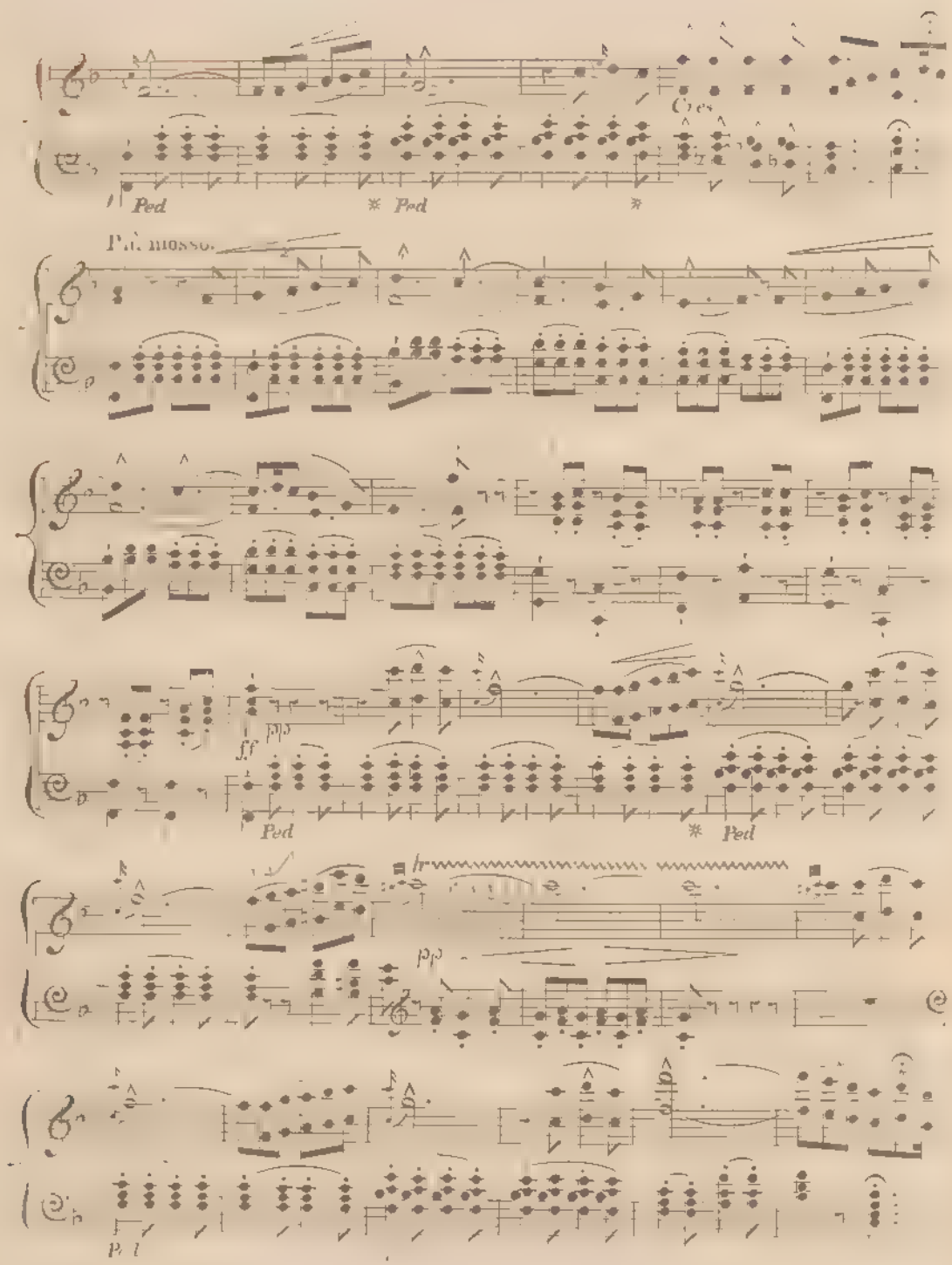

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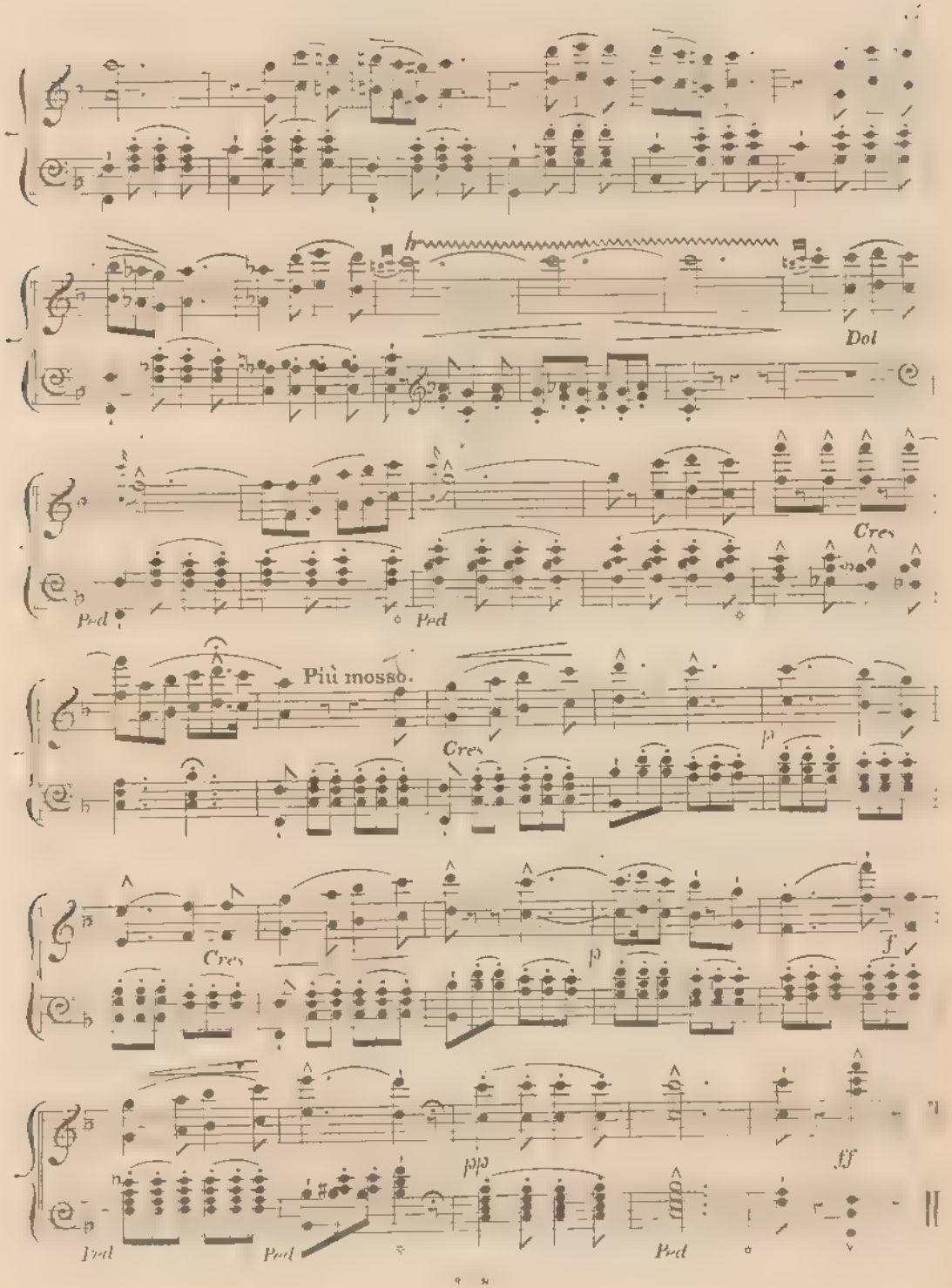

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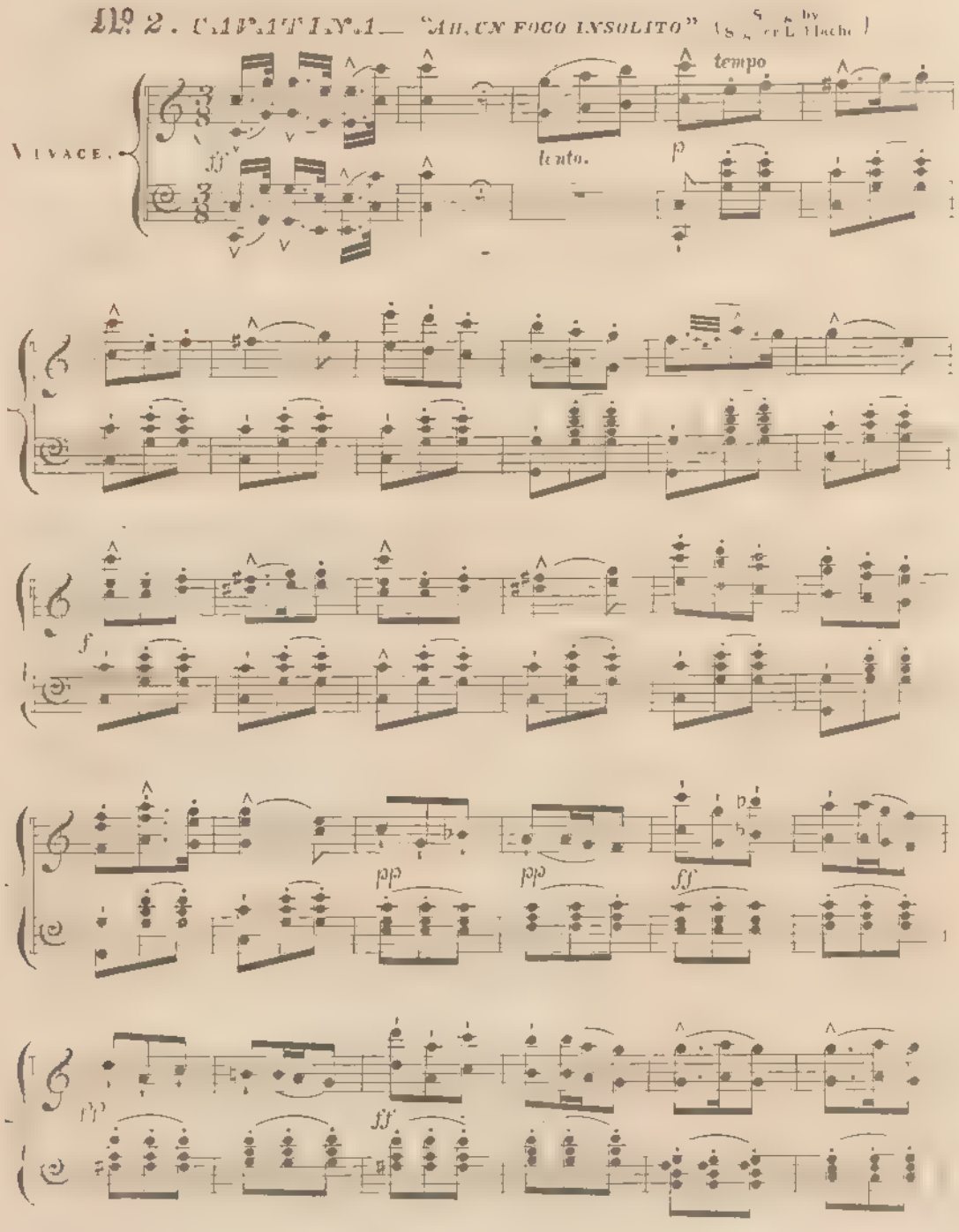

Nº 2. CAVATINA — "AH, UN FOCO INSOLITO" (Sung by Signor Lablache)

VIVACE.

ff

lento.

tempo

p

f

pp

pp

ff

pp

ff

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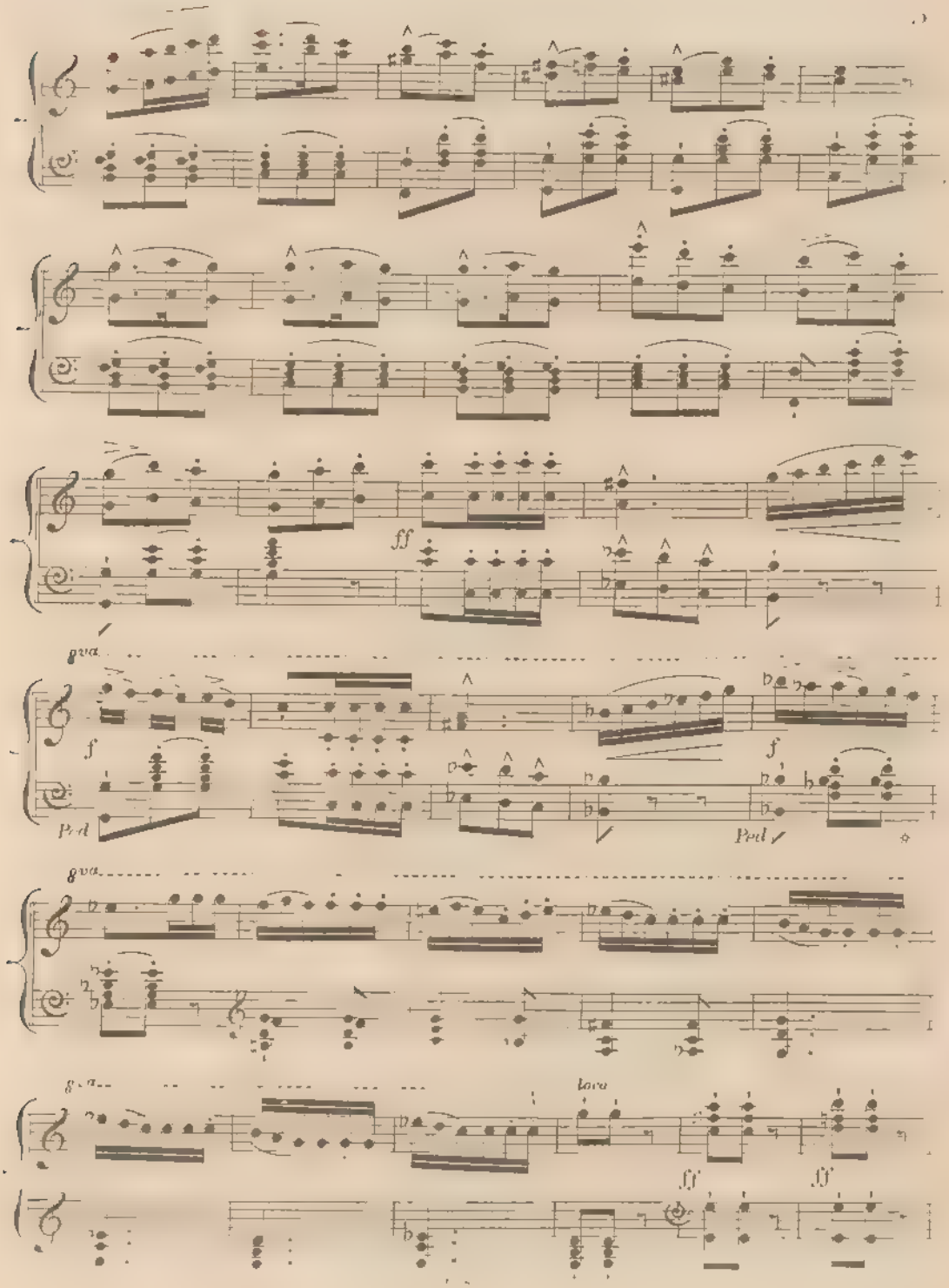

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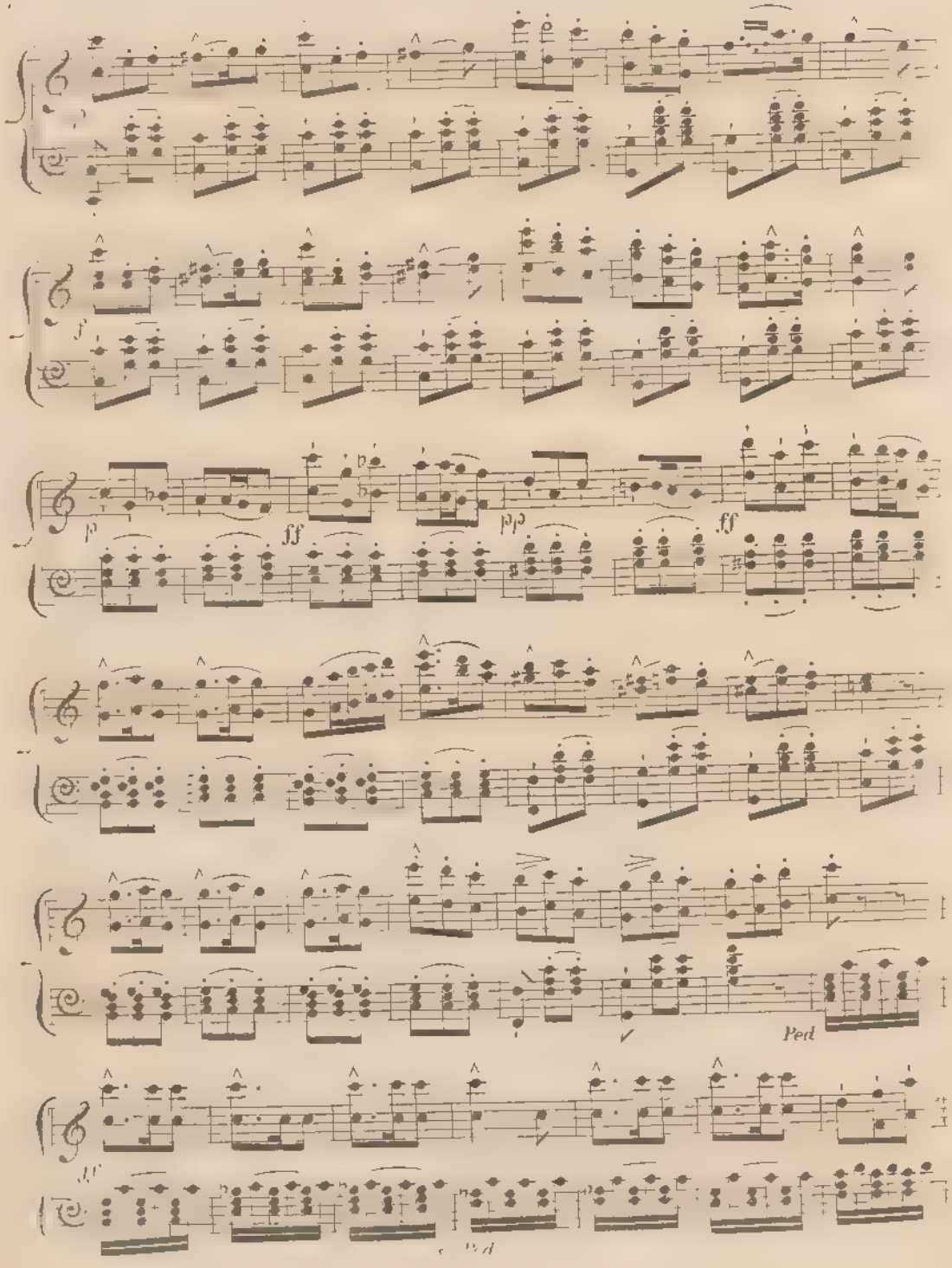

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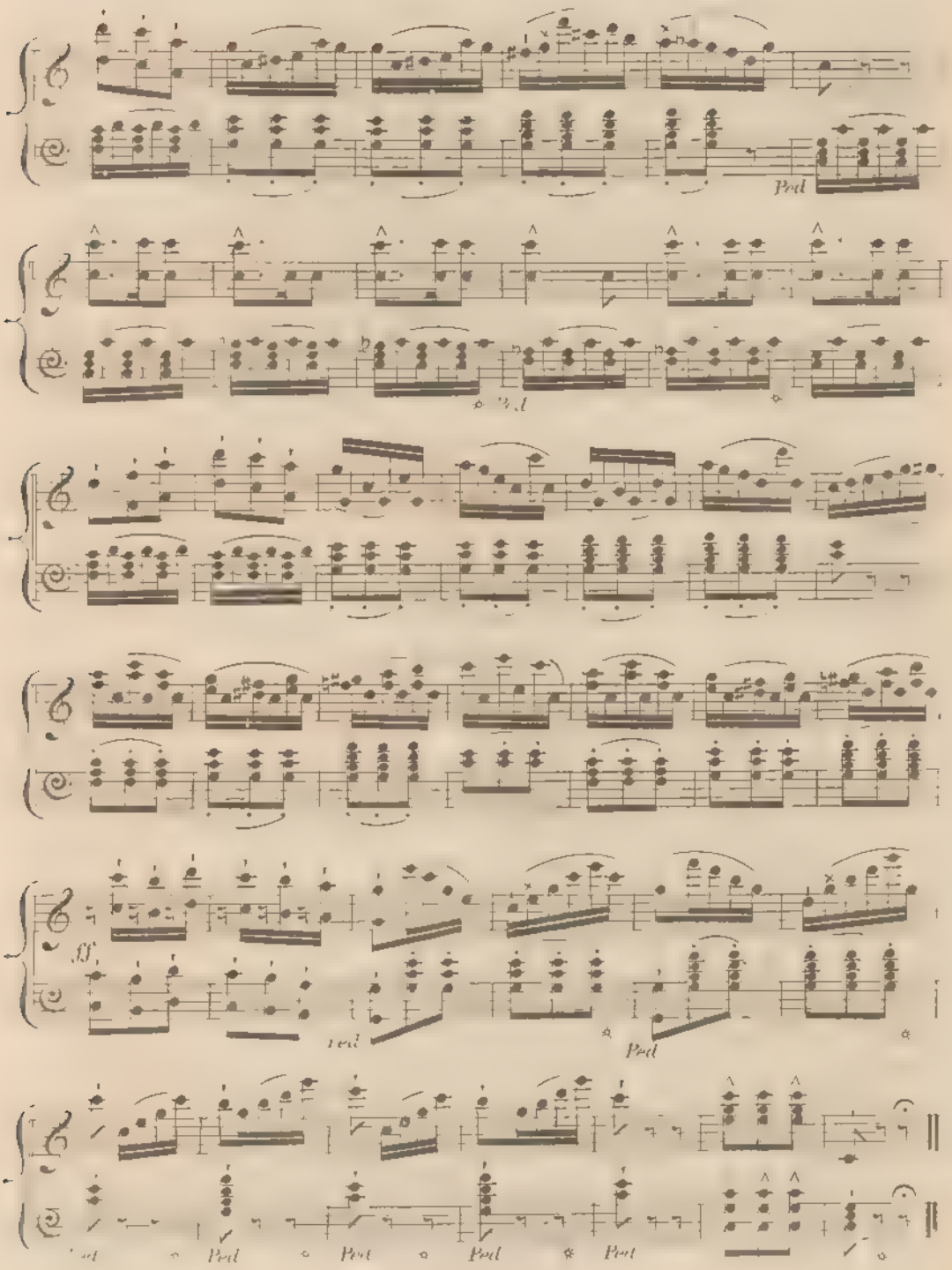

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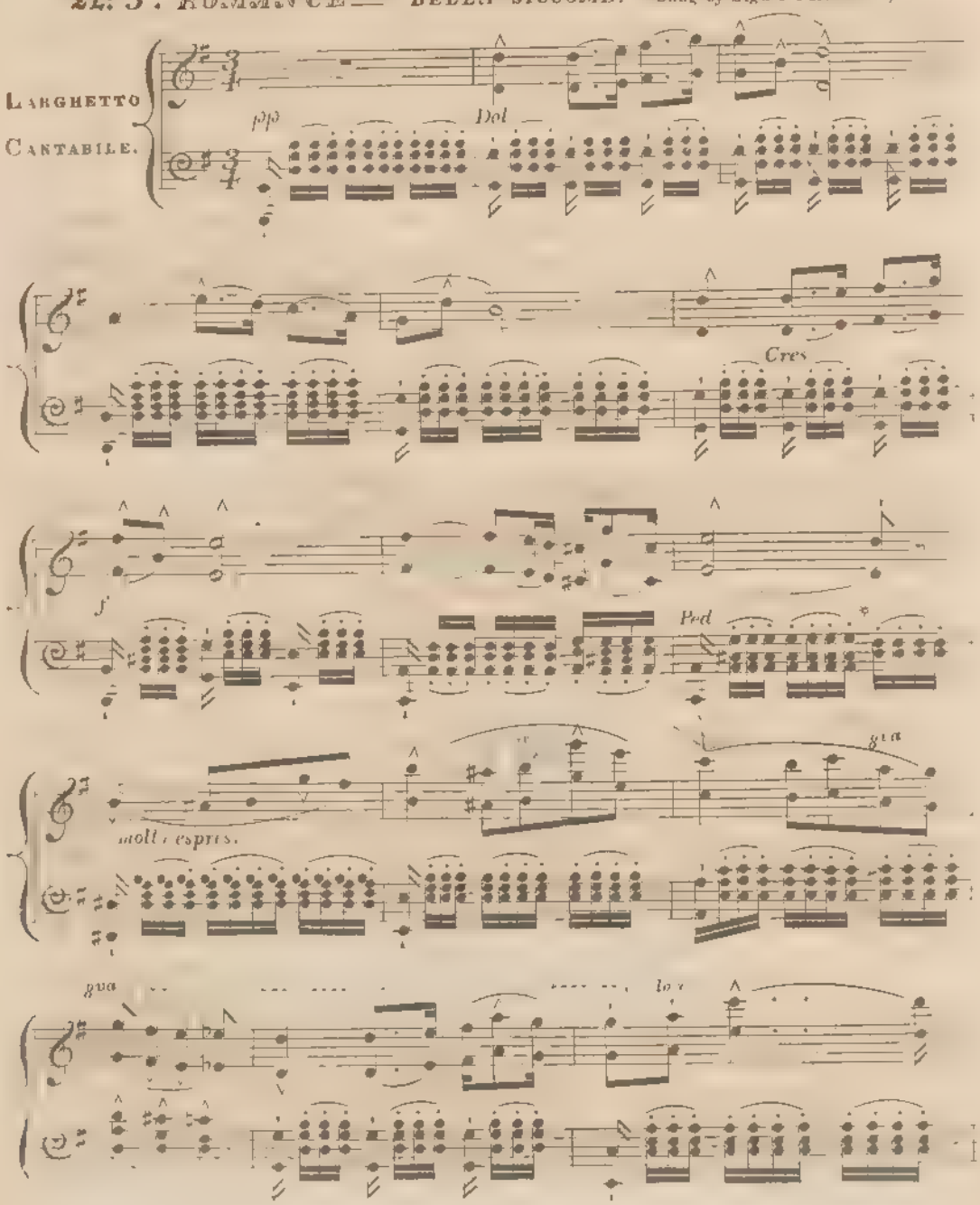
N.º 3. ROMANCE — "BELLA SICCOME." Sung by Signor Tamburini.



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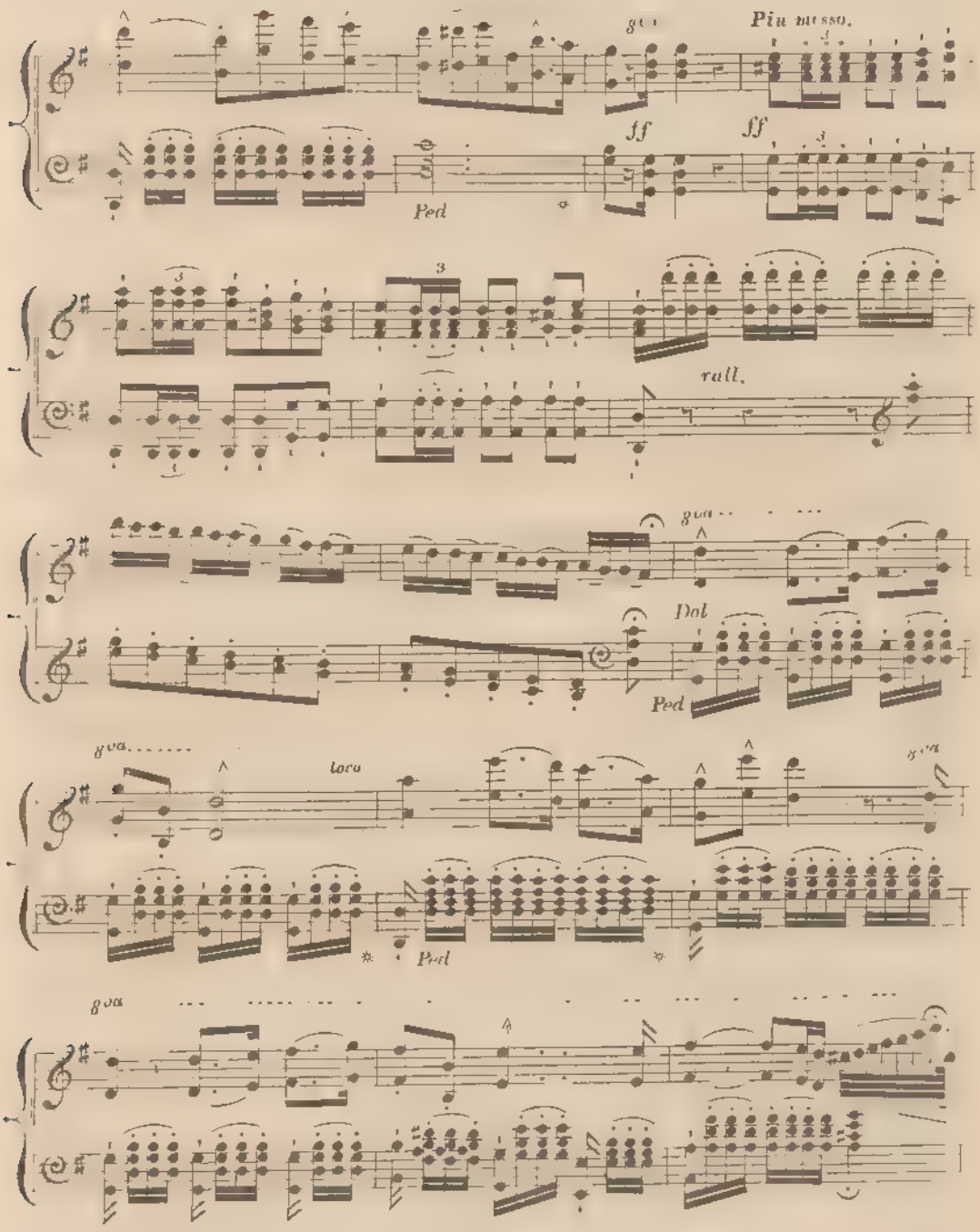

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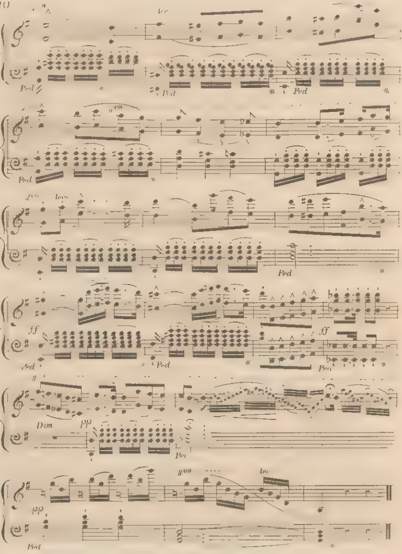

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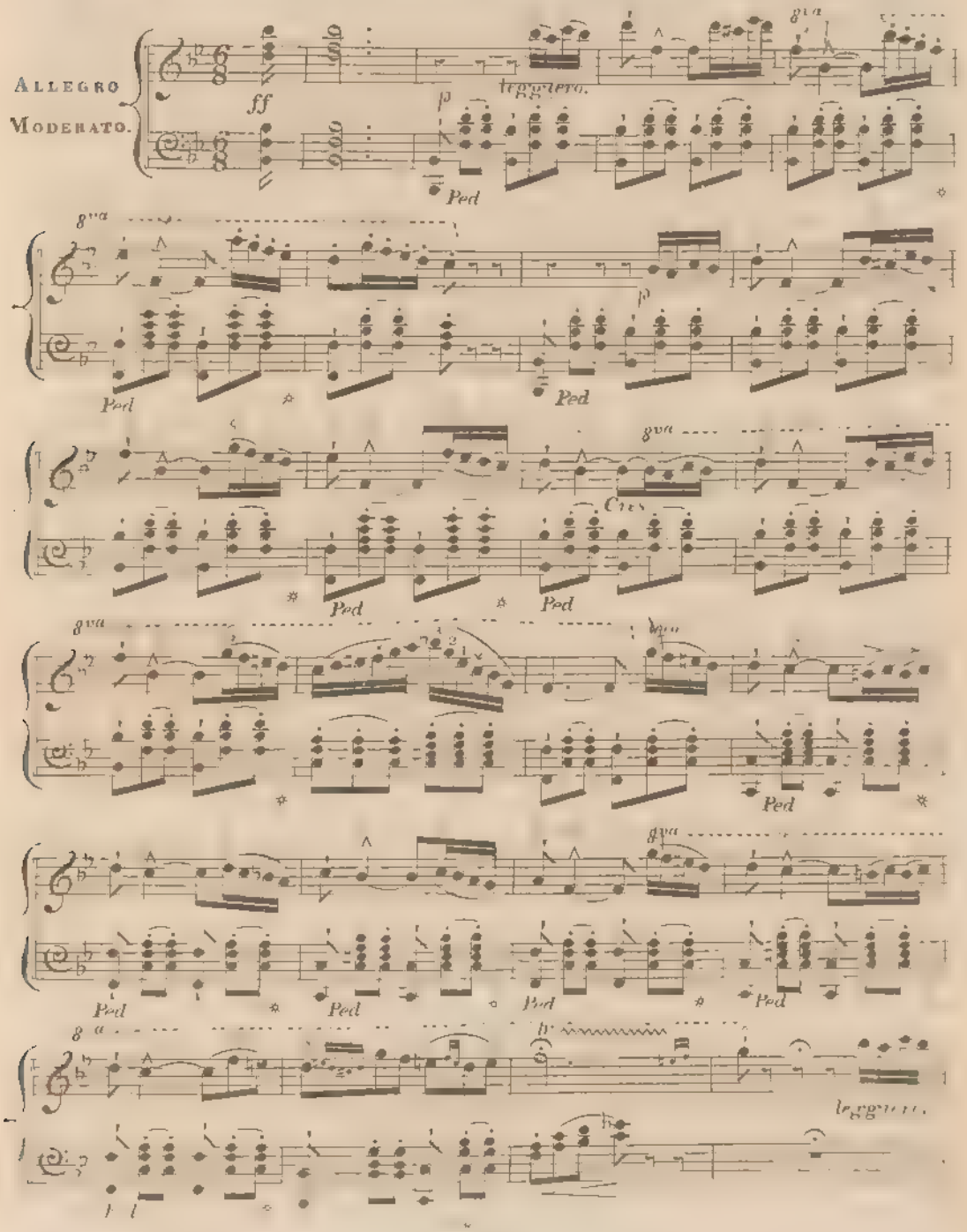
No. 4. RONDO — "LA MORALE IN TUTTO QUESTO" Sung by Madame Grisi



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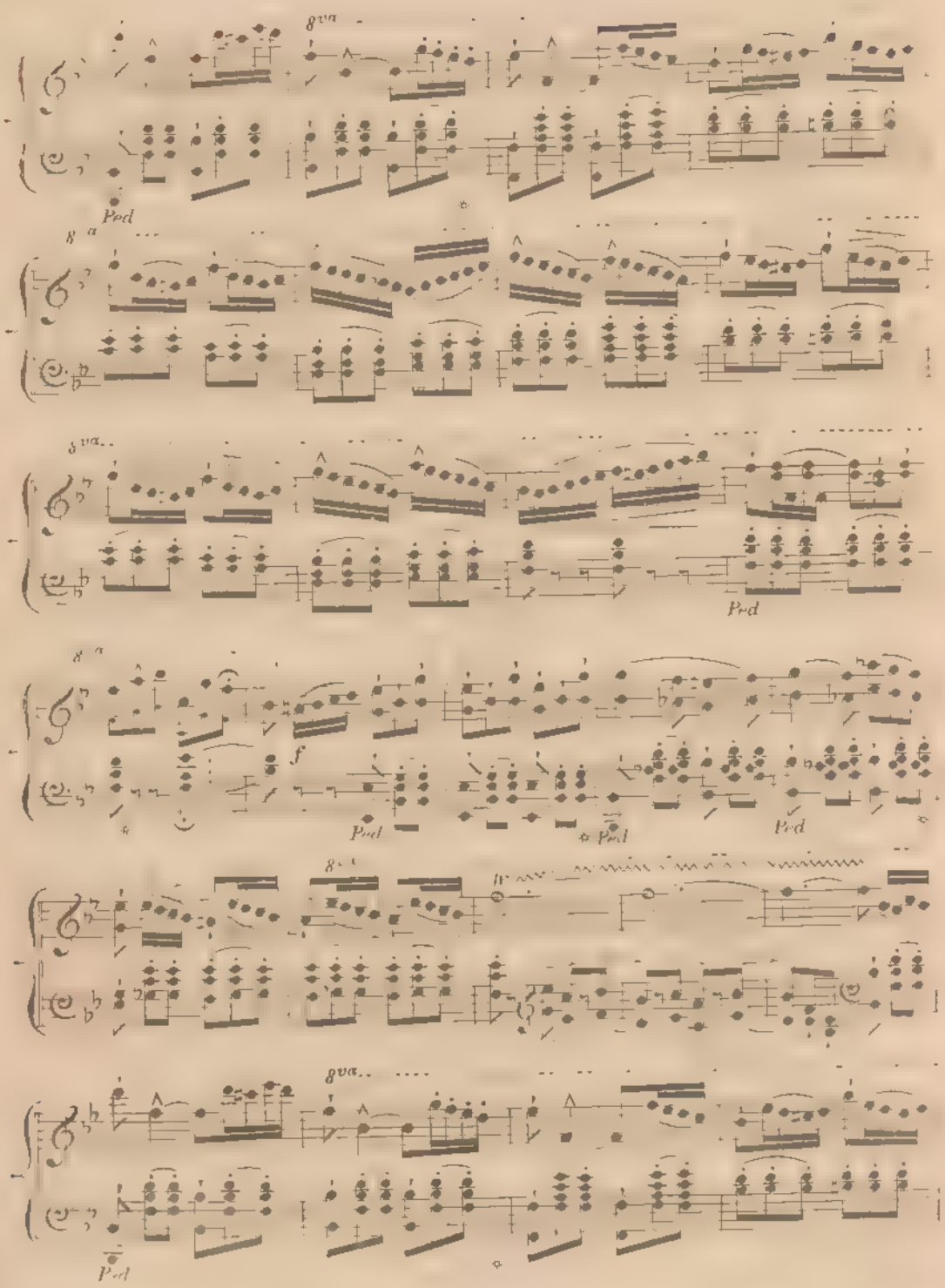

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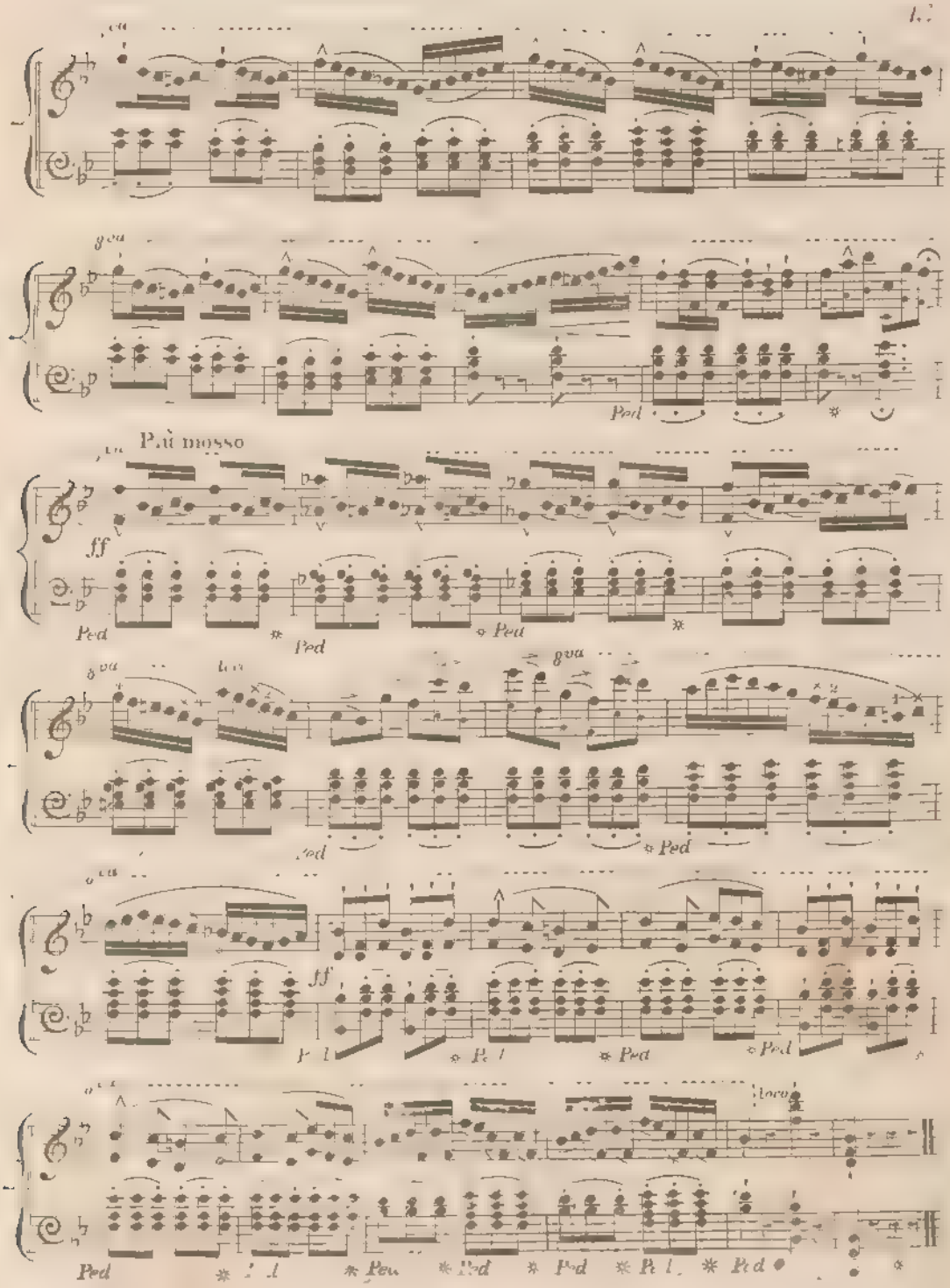

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THE BEDFORD GALOP,

COMPOSED FOR THE

Piano Forte,

BY

CHARLES JUNGNICKEL.

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LIVERPOOL,

Published by W.G.WEISS & Co. Music Saloon, 3, Church Street.

LONDON.

ADDISON & HODSON, CRAMER & Co. &c.

also by the same Composer

LA SMALA. GRAND GALOP 1/6

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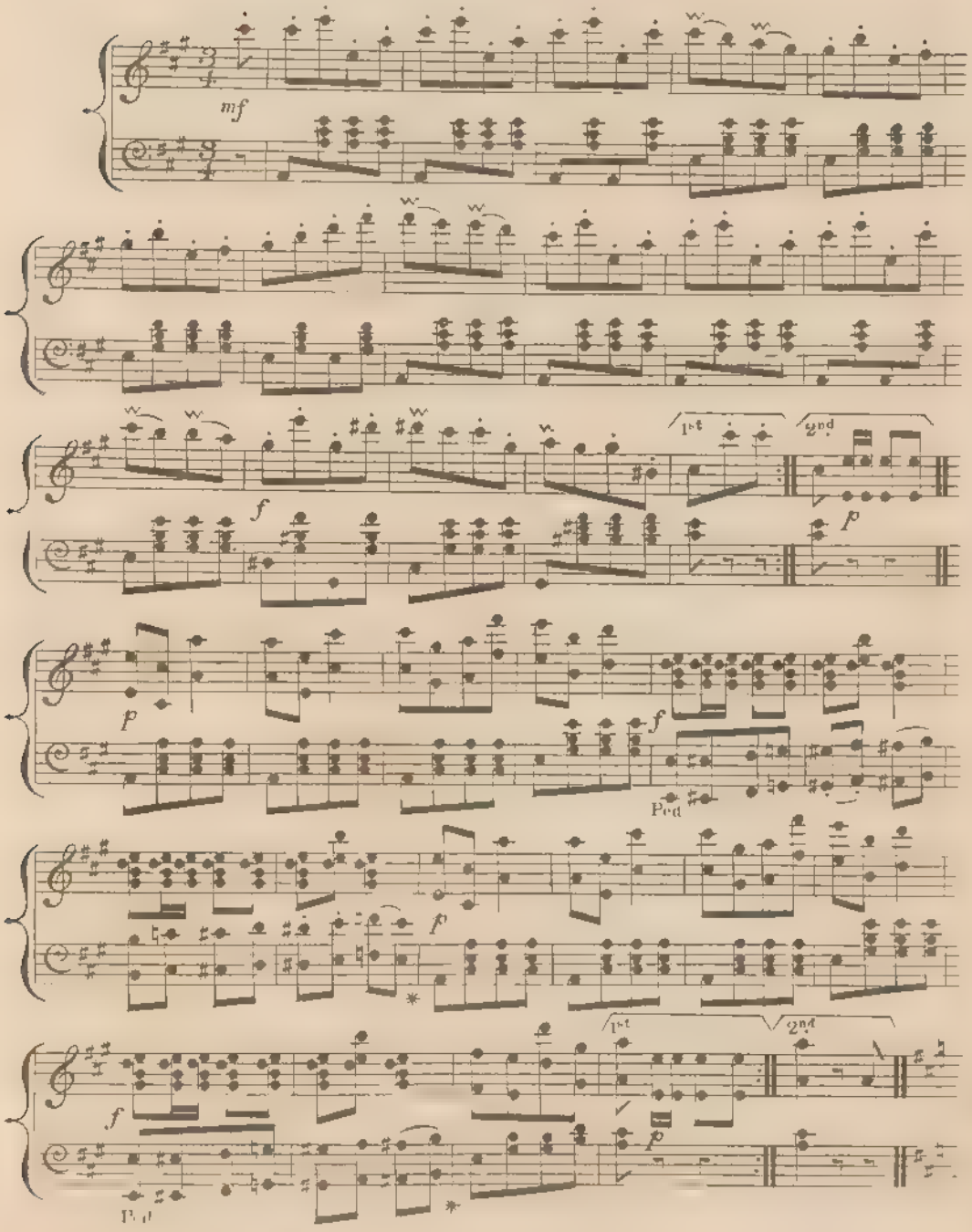
THE BEDFORD GALOP.



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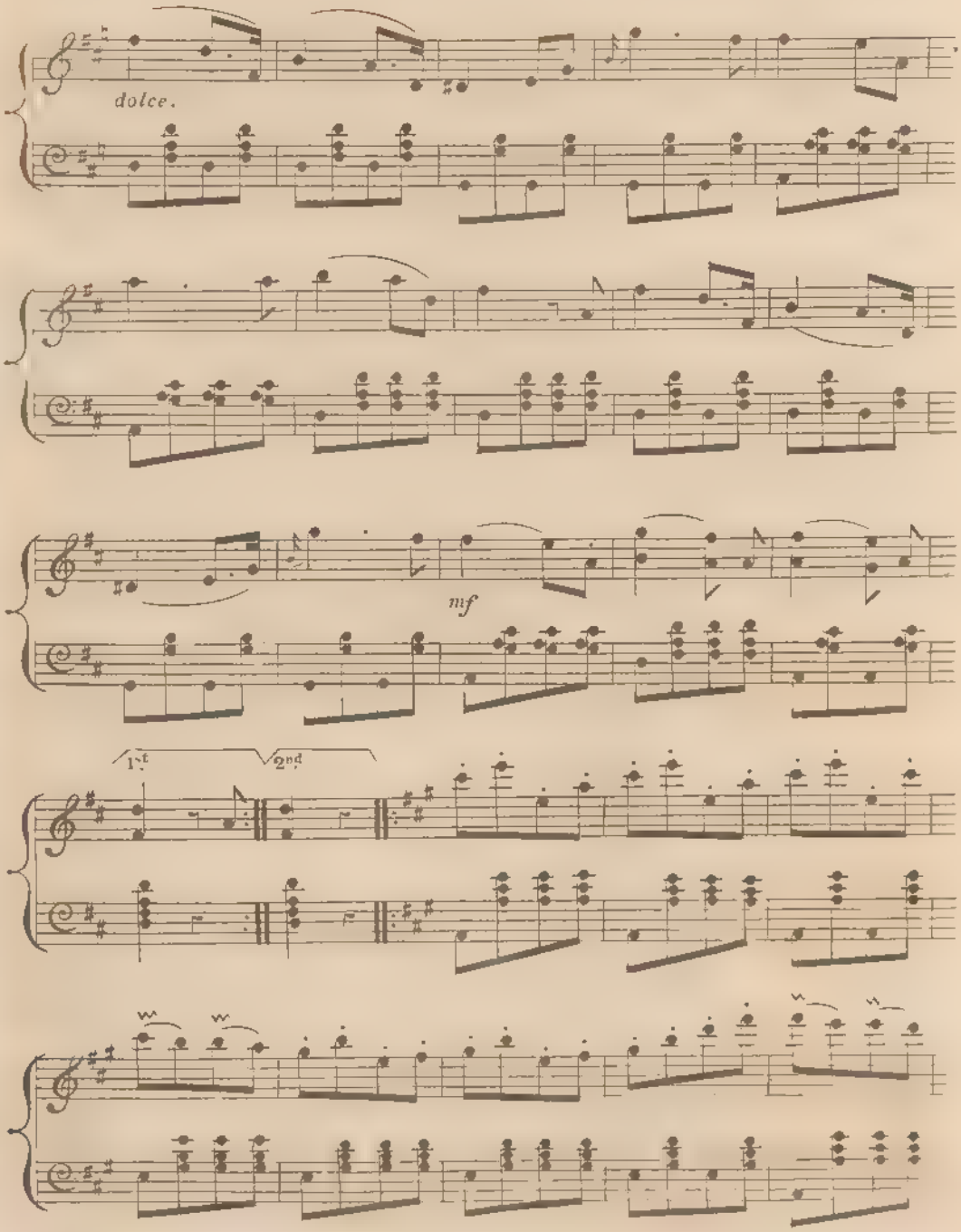

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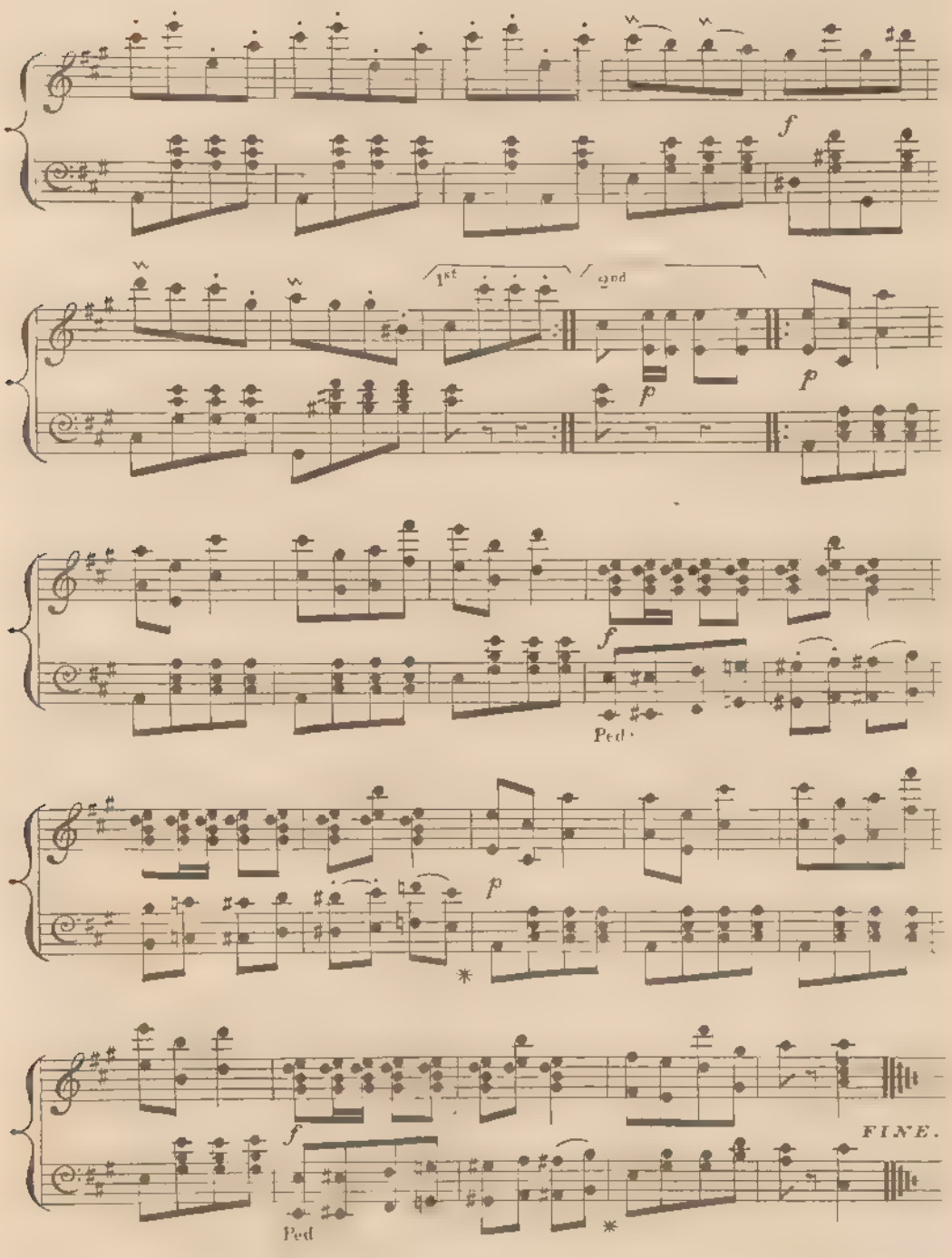

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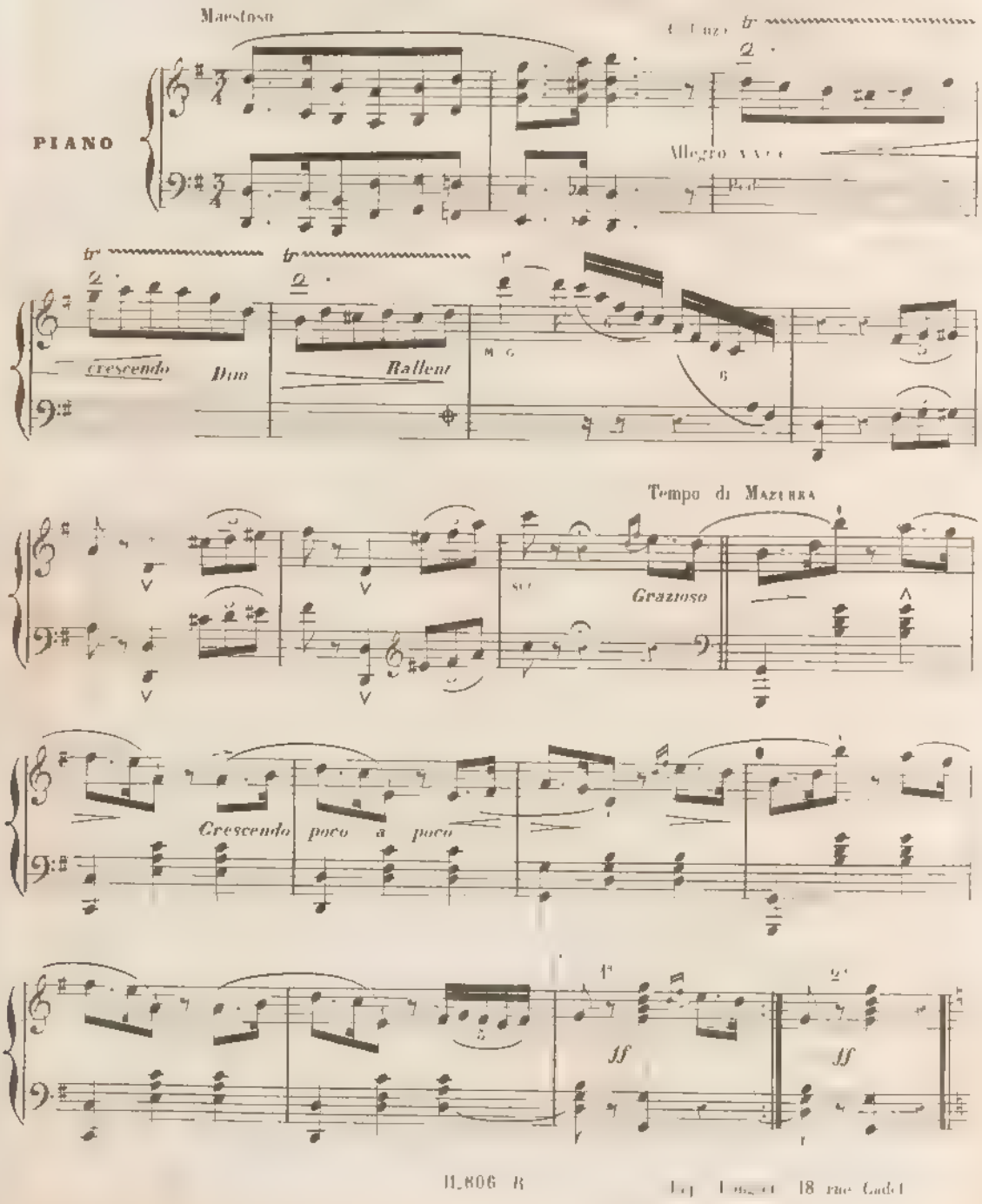
SOUVENIR DE CORK

POLKA MAZURKA

Par Armand ROECKEL Jun.
Dédié à Miss Annie MARCEL



Imp Lemoine 18 rue Cadet

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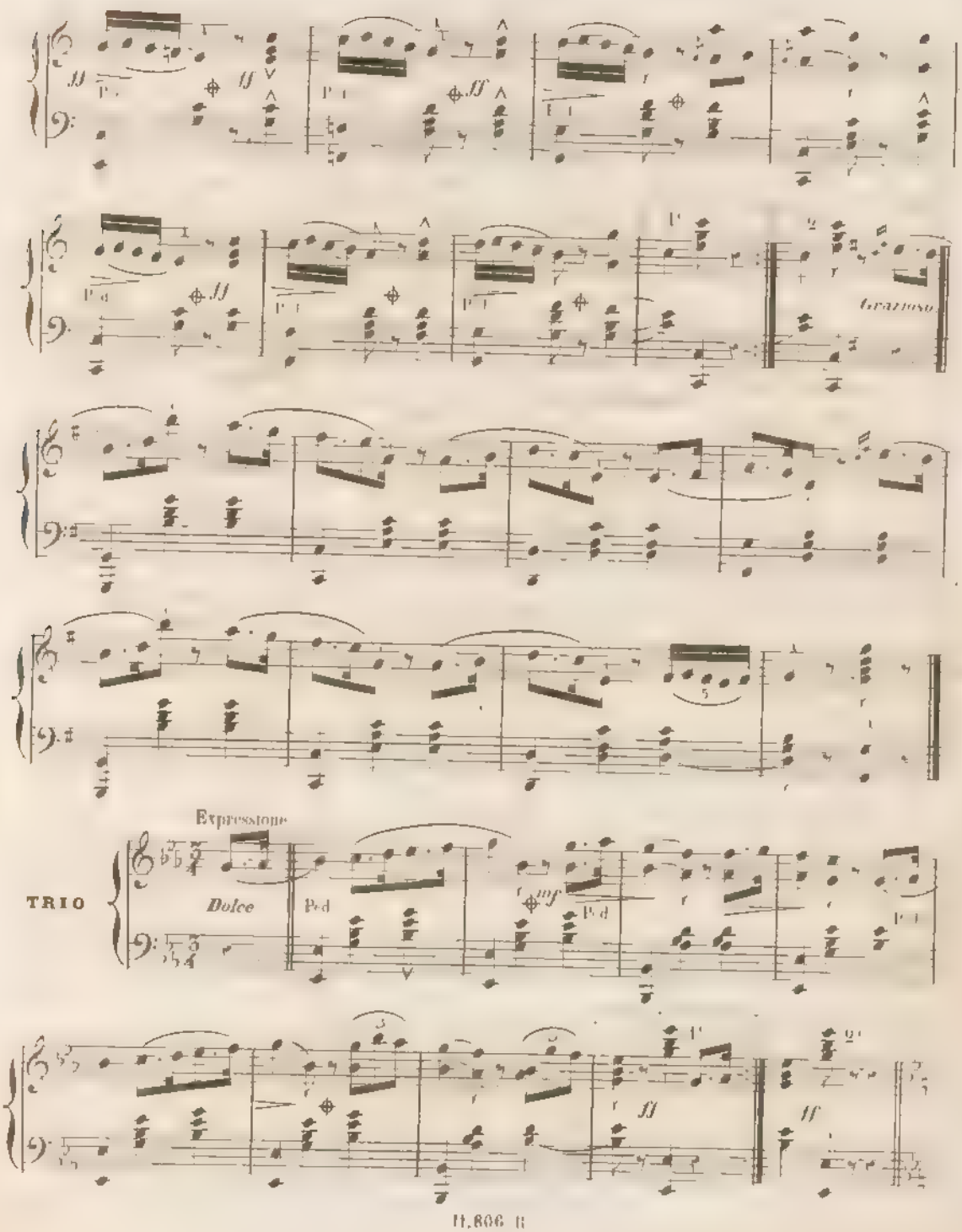

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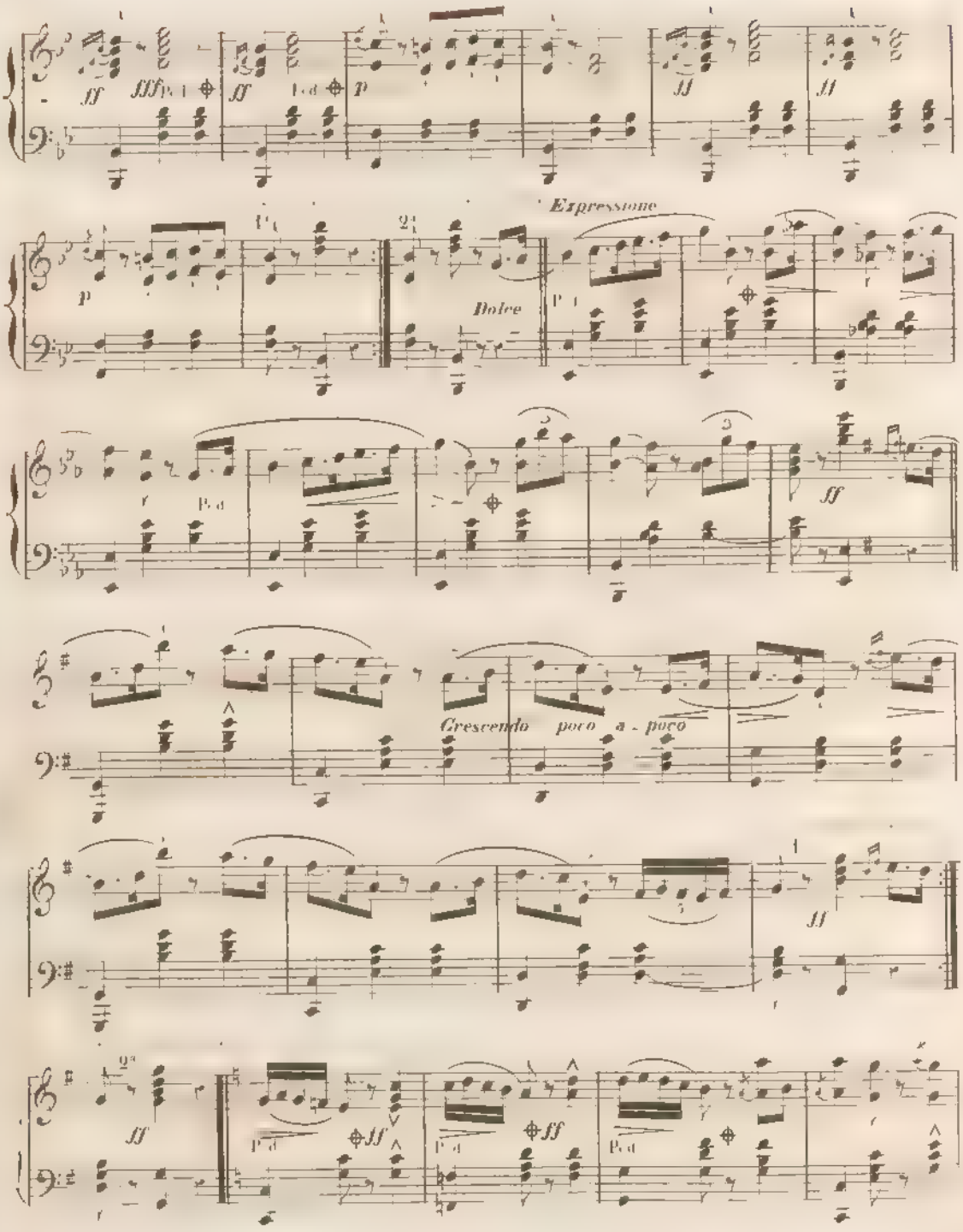

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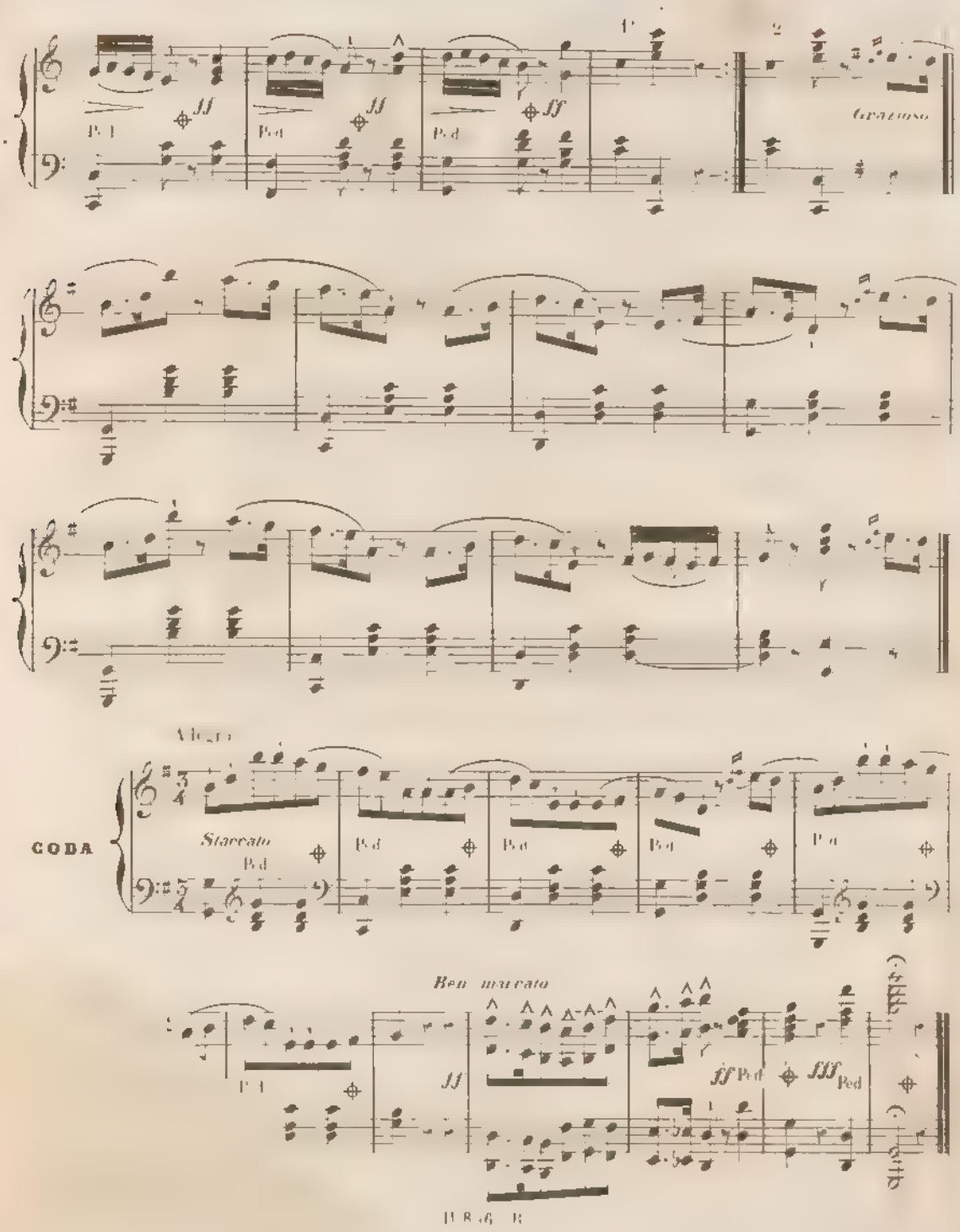

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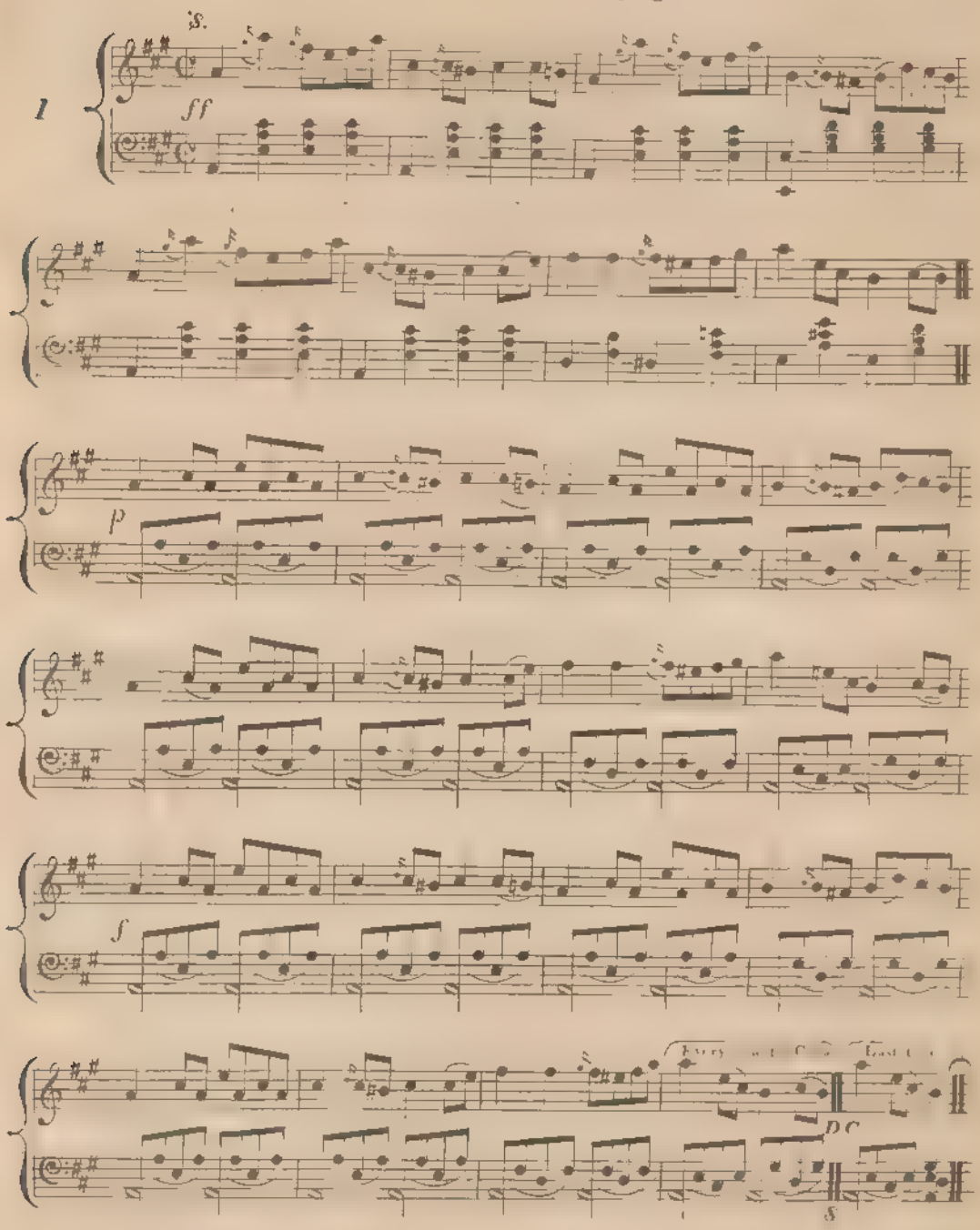
Hands across. Down the middle. Up again. Pousette.



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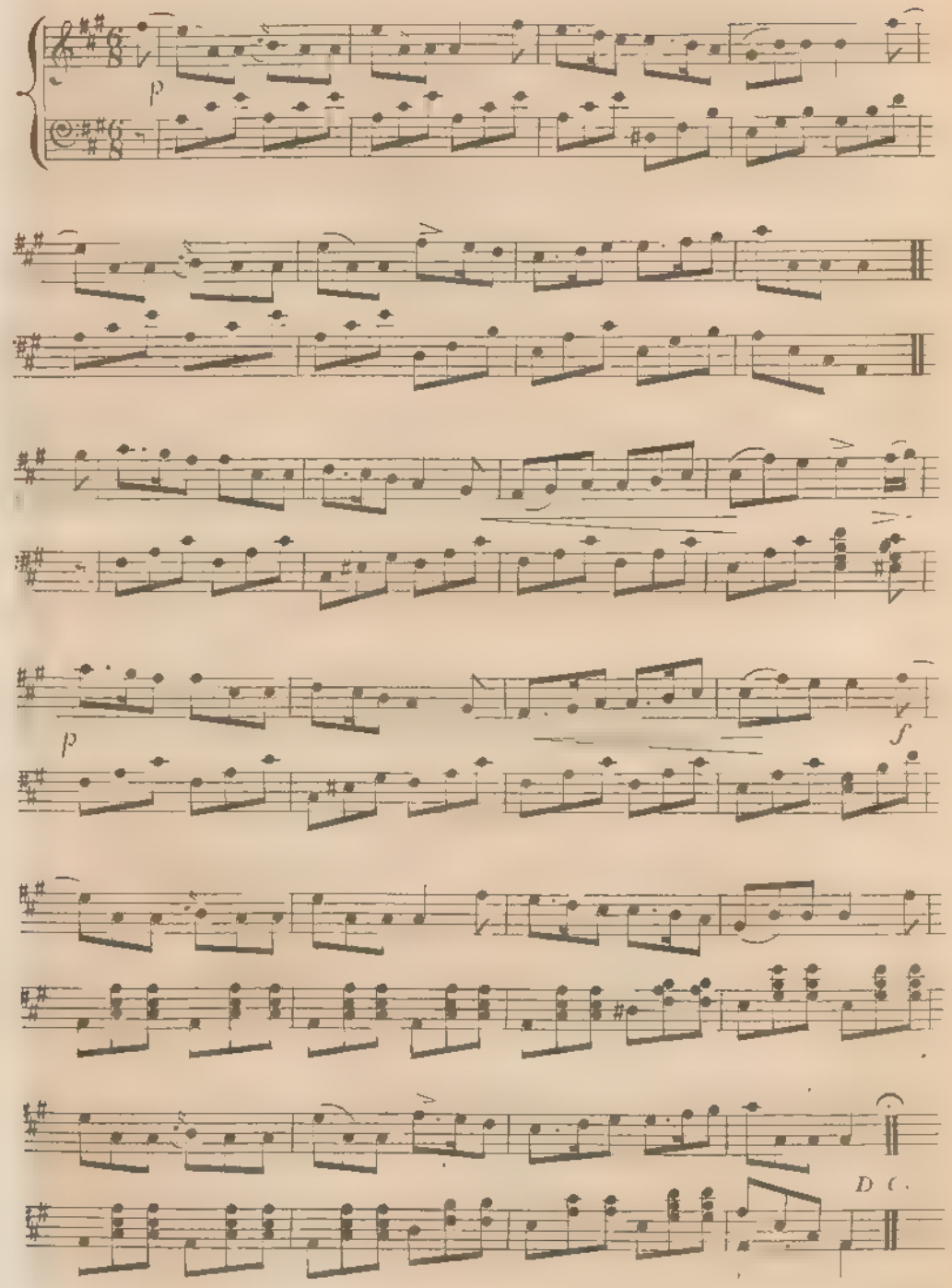

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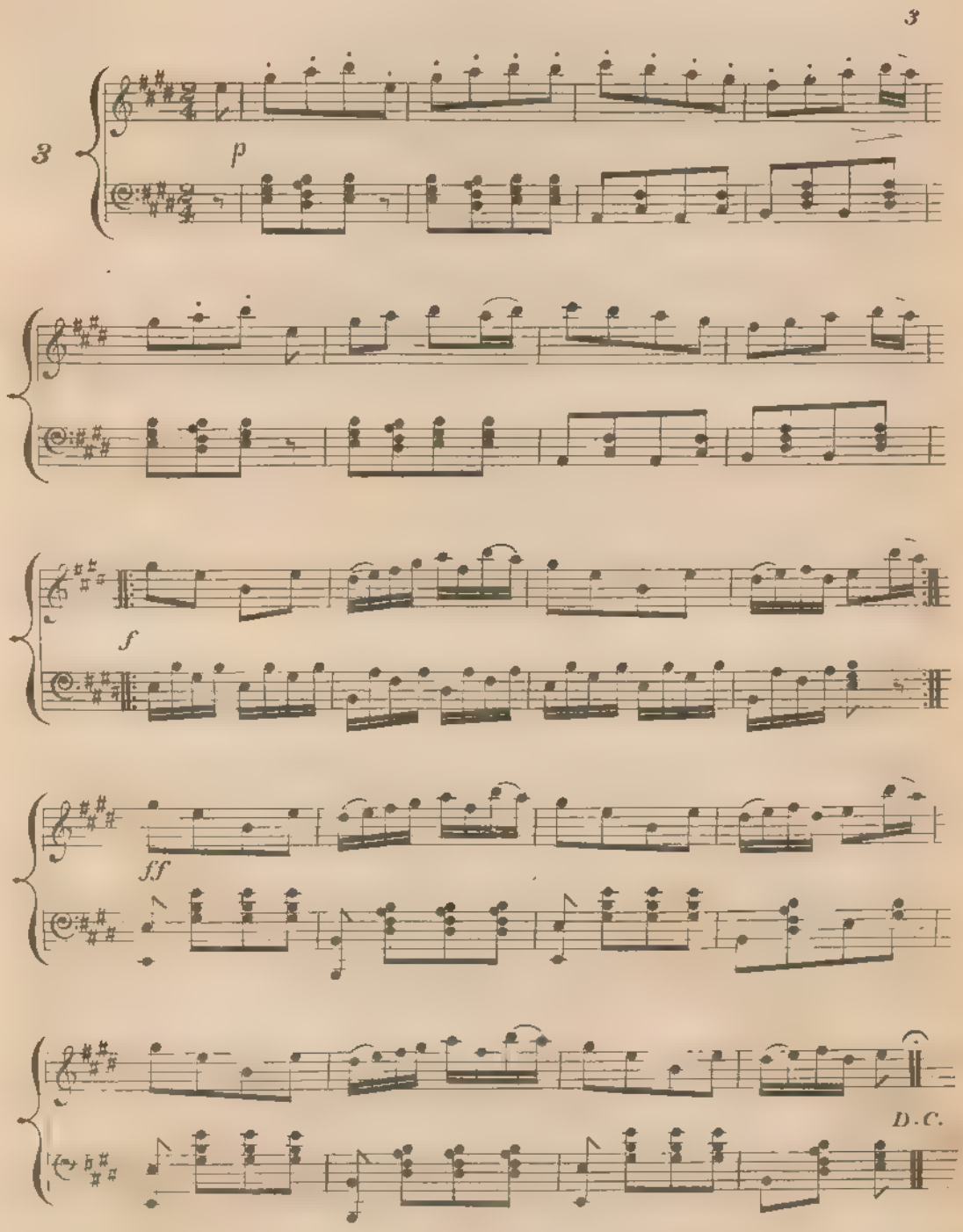

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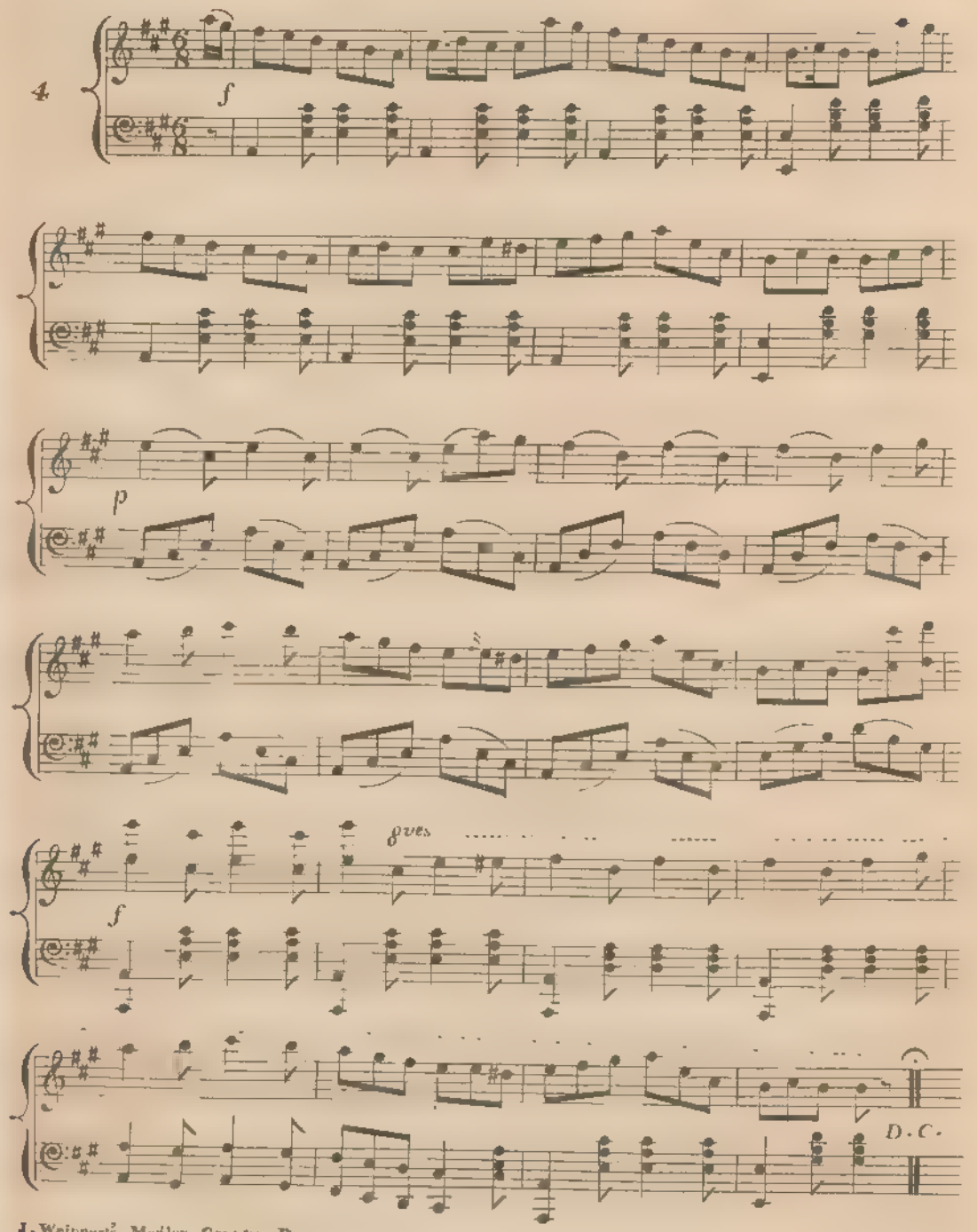

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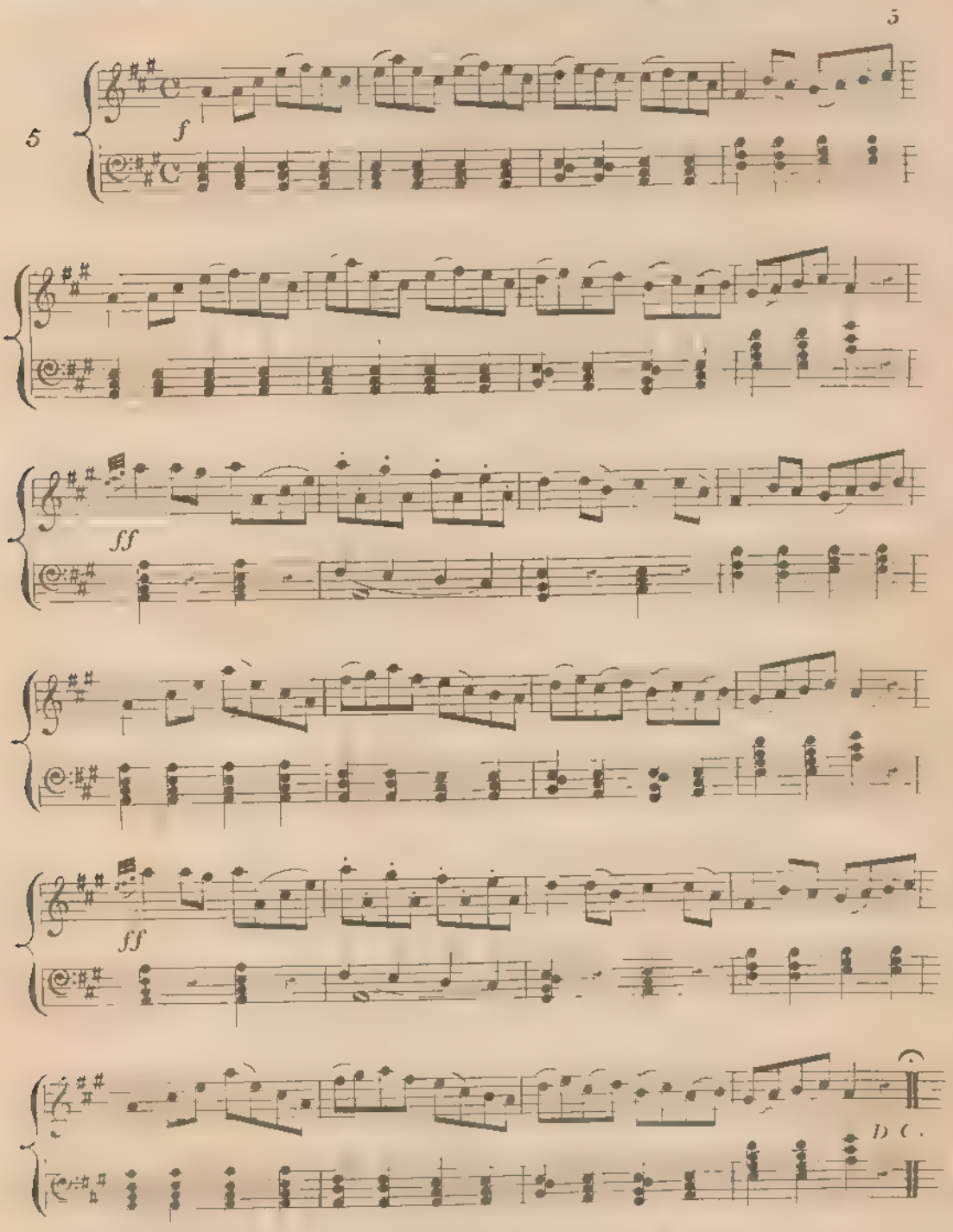

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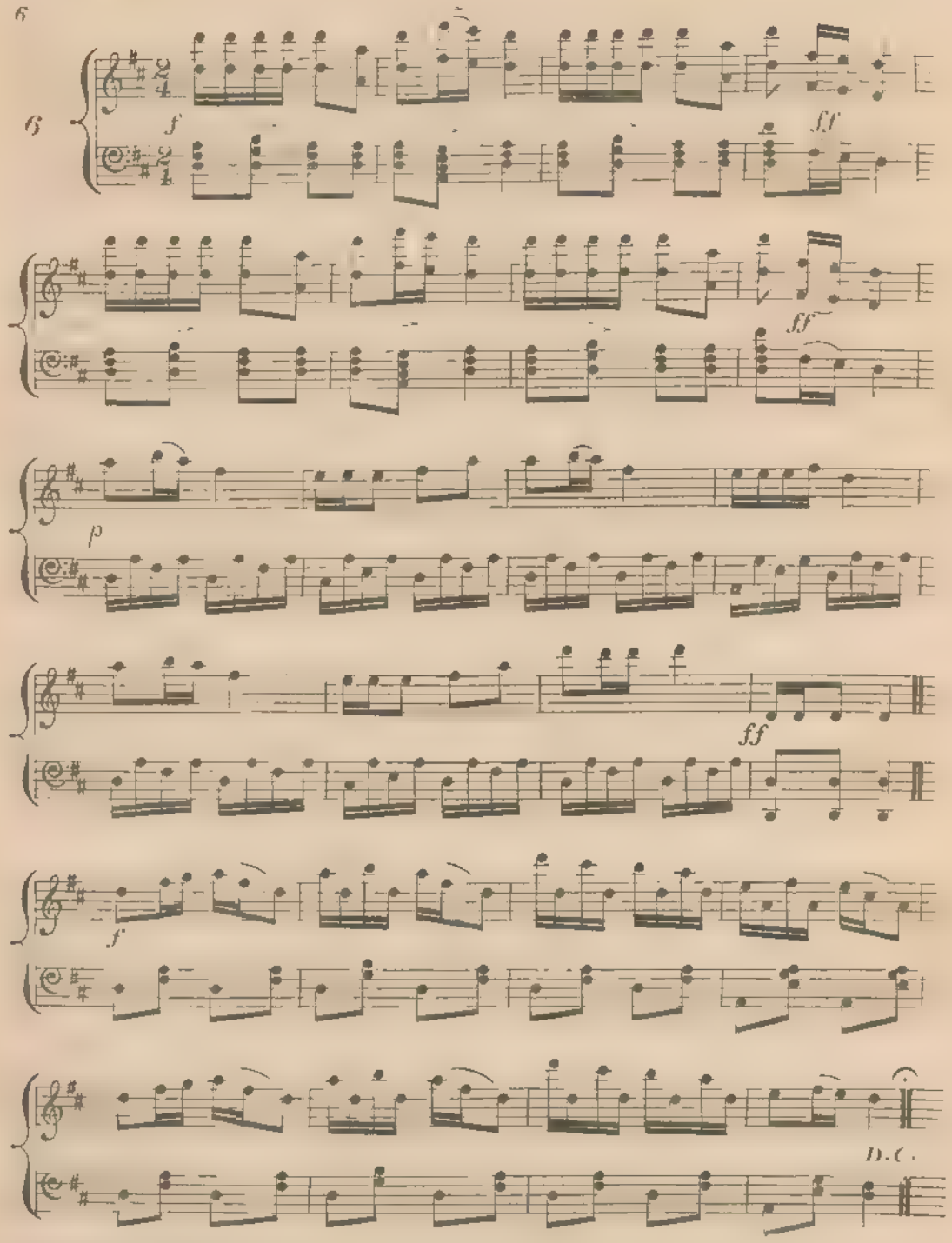

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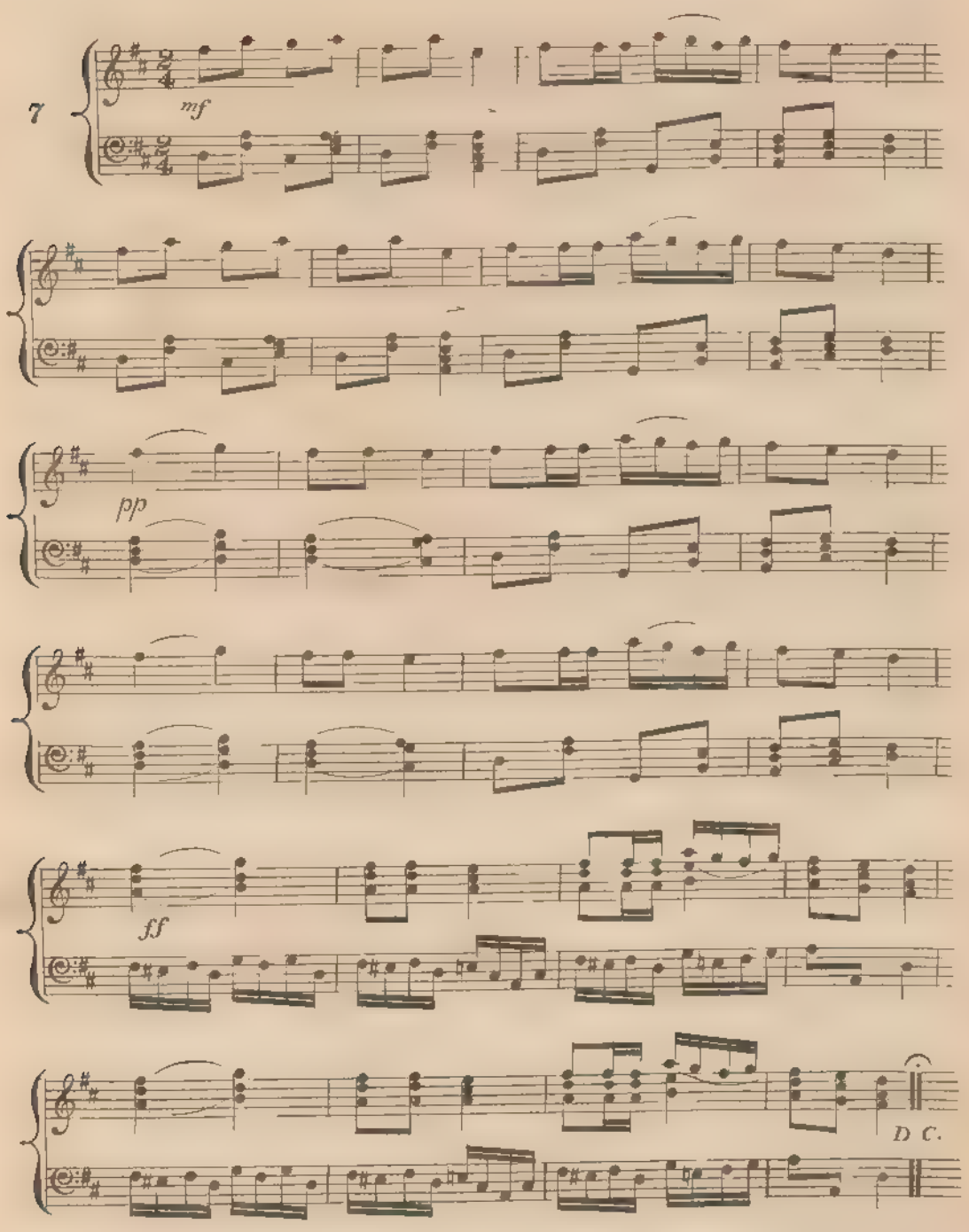

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SIR ROGER DE COVERLY.

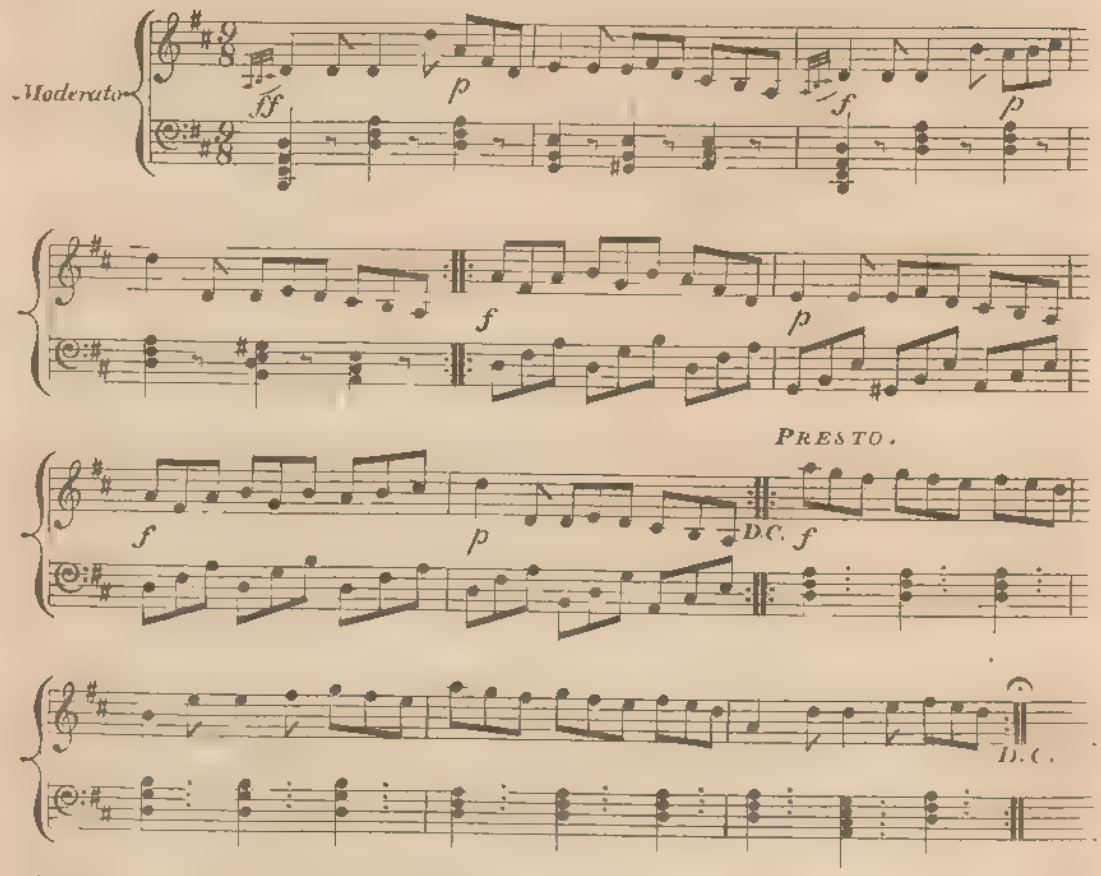

FIGURE.

First Part of Tune.

The Top Lady & Bottom Gent meet half way, bow & retire_ Top Gent & Bottom Lady do the same_ Top Lady & Bottom Gent meet again & turn with right hand & retire_ Top Gent & Bottom Lady do the same_ Top Lady & Bottom Gent meet & turn with both hands_ Top Gent & Bottom Lady do the same.

Second Part of Tune.

The Top Couple change places turning with right hand pass behind_ Second Couple cross over turning with left hand pass behind_ Third Couple continue the same till arriving at the bottom.

Third Part of Tune.

The Ladies turn to the left, the Gents to the right, each Couple following till they resume their places.

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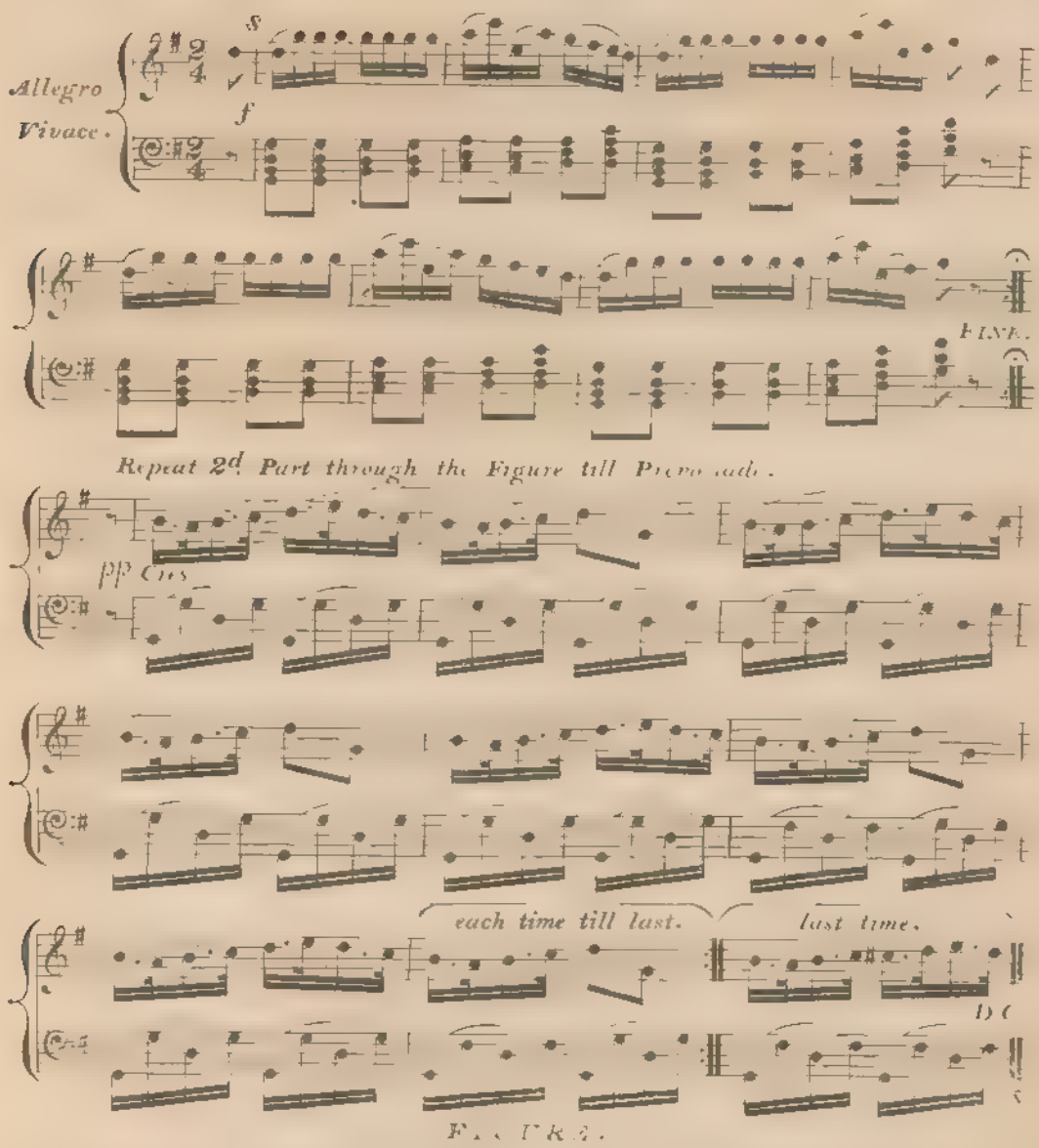
LE BOULANGER.



All form a Circle, Ladies on the right of Gents. The Gent commences from any part of the Circle, turning his Lady with the right hand, then Chassez round inside the circle, while the Lady turns the next Gent with her left hand, meeting her Partner with the right every time, having turned each Gent and arriving at your place, all Promenade with Partners, or Chain Figure, each Couple having performed the above, the Lady then dances in the Circle, and the Gent turns each Lady with his left hand, meeting his Partner in the Centre every time.

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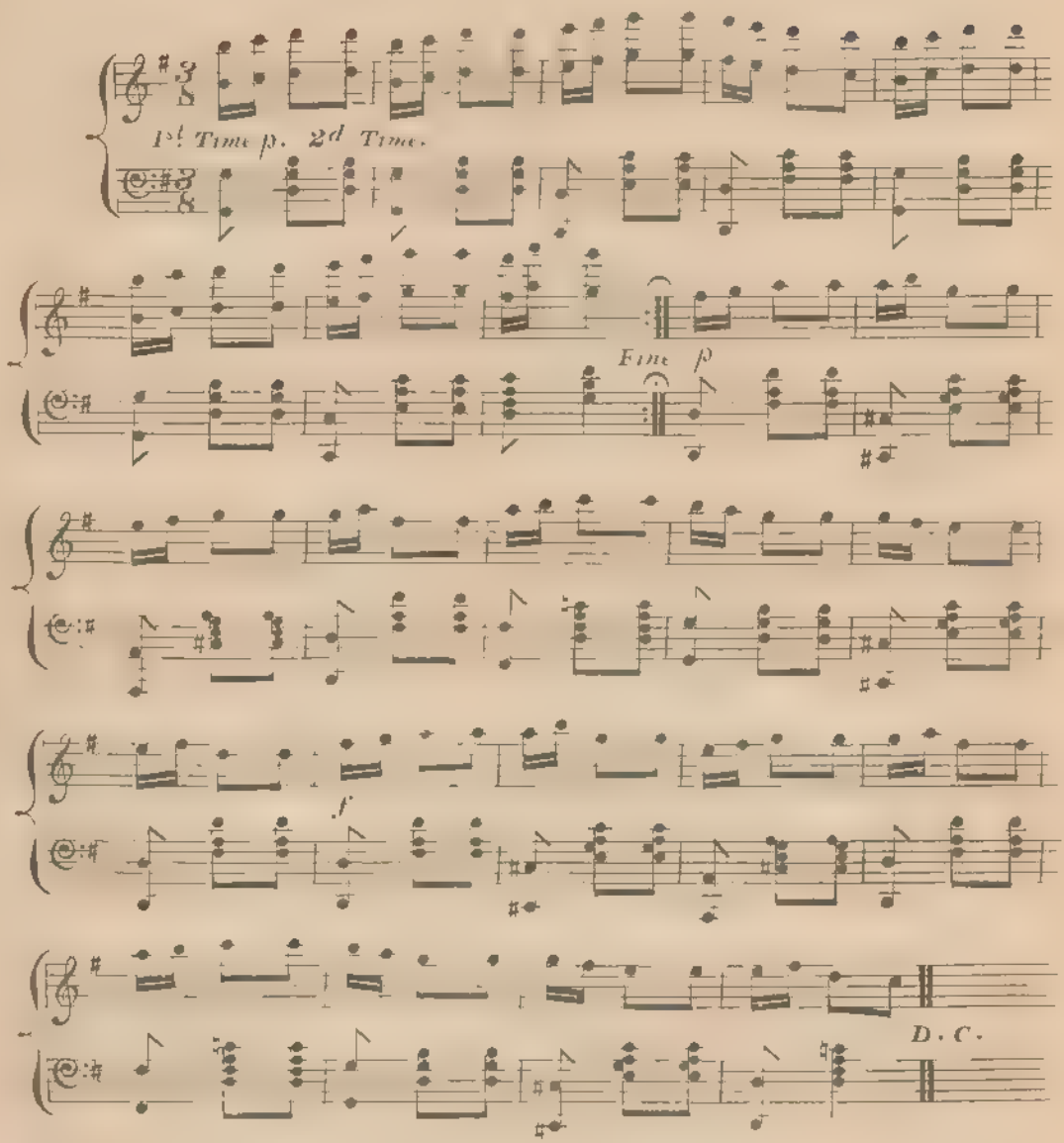

FIGURE.

The Cotillion is generally danced at the conclusion of the evening, and consists of a Waltz in the usual form, varied by eccentric figures at the pleasure of the parties engaged in it, such as, placing chairs in the centre and Waltzing between them – placing the Lady in a chair and bringing each Gentleman in succession till the Lady chooses one as a partner= drawing from a pack of cards, when the Lady & Gentleman who draw similar cards waltz together= the Lady throwing up a handkerchief, and the Gentleman who succeeds in catching & restoring it waltzes with her, &c &c &c.

At the end of each device the Lady resumes her original partner, and joins in the Promenade Waltz.

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The ORIENTAL POLKA

COMPOSED BY

Mrs Hart

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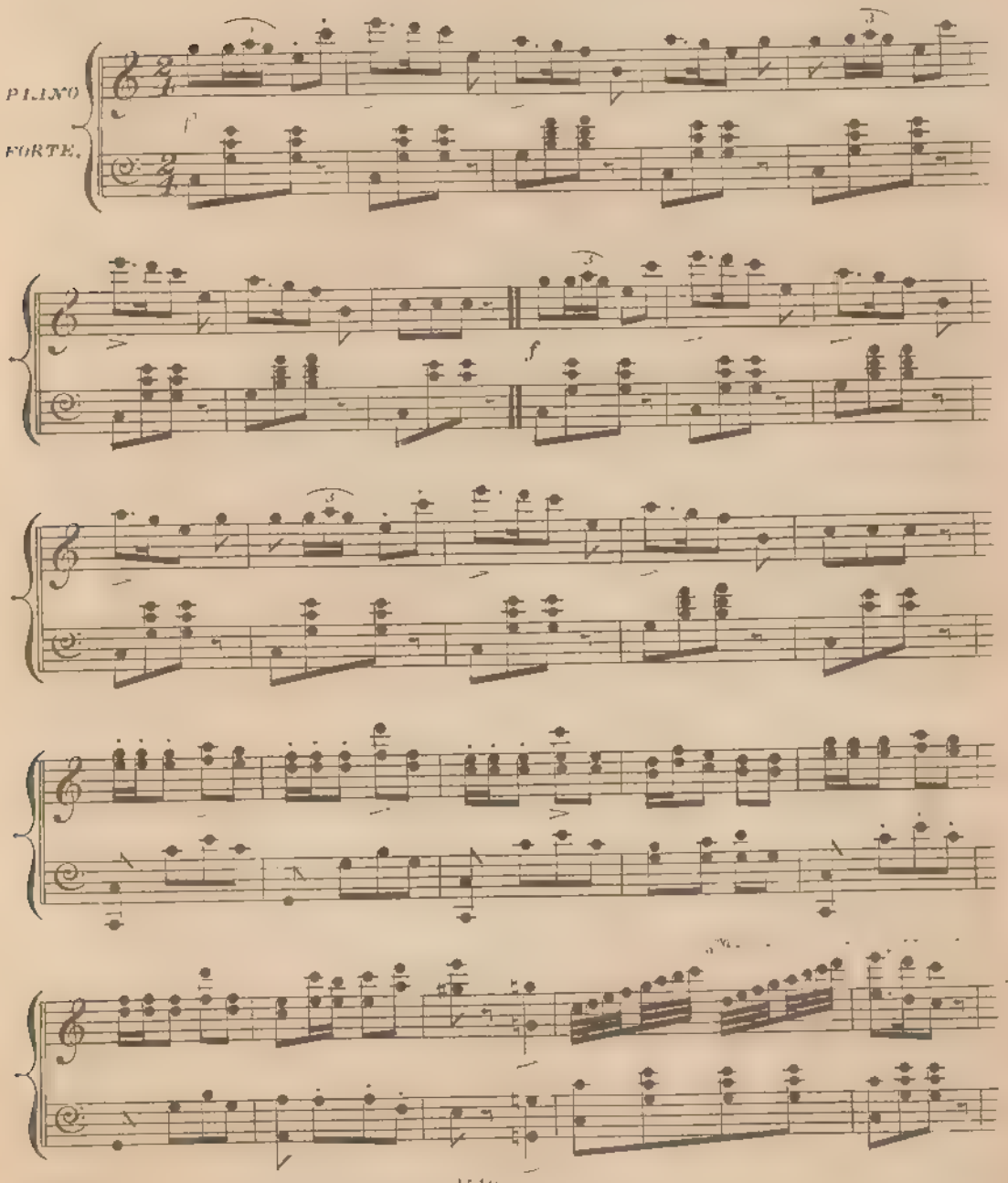
THE ORIENTAL POLKA.

Mrs HART.



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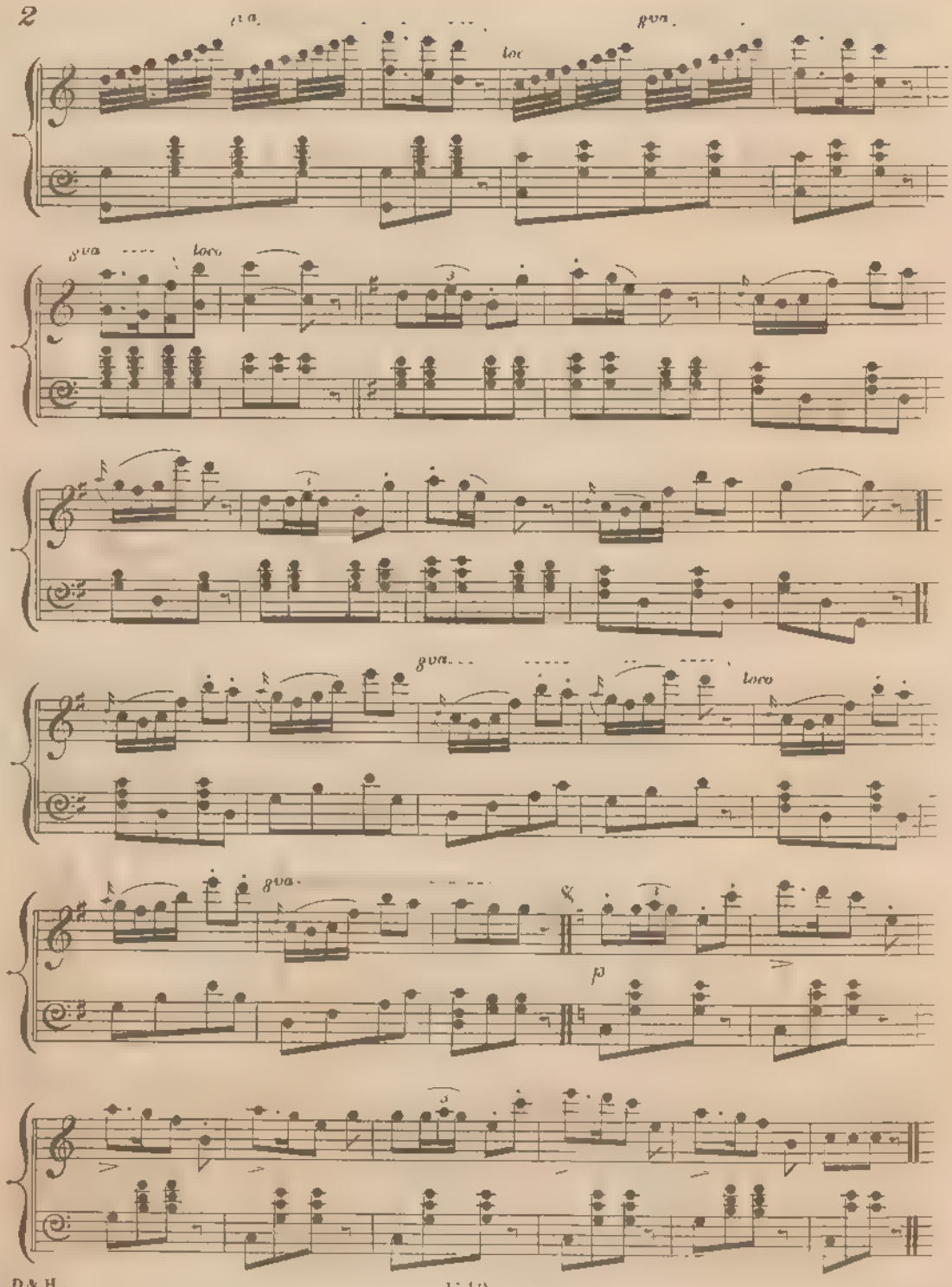

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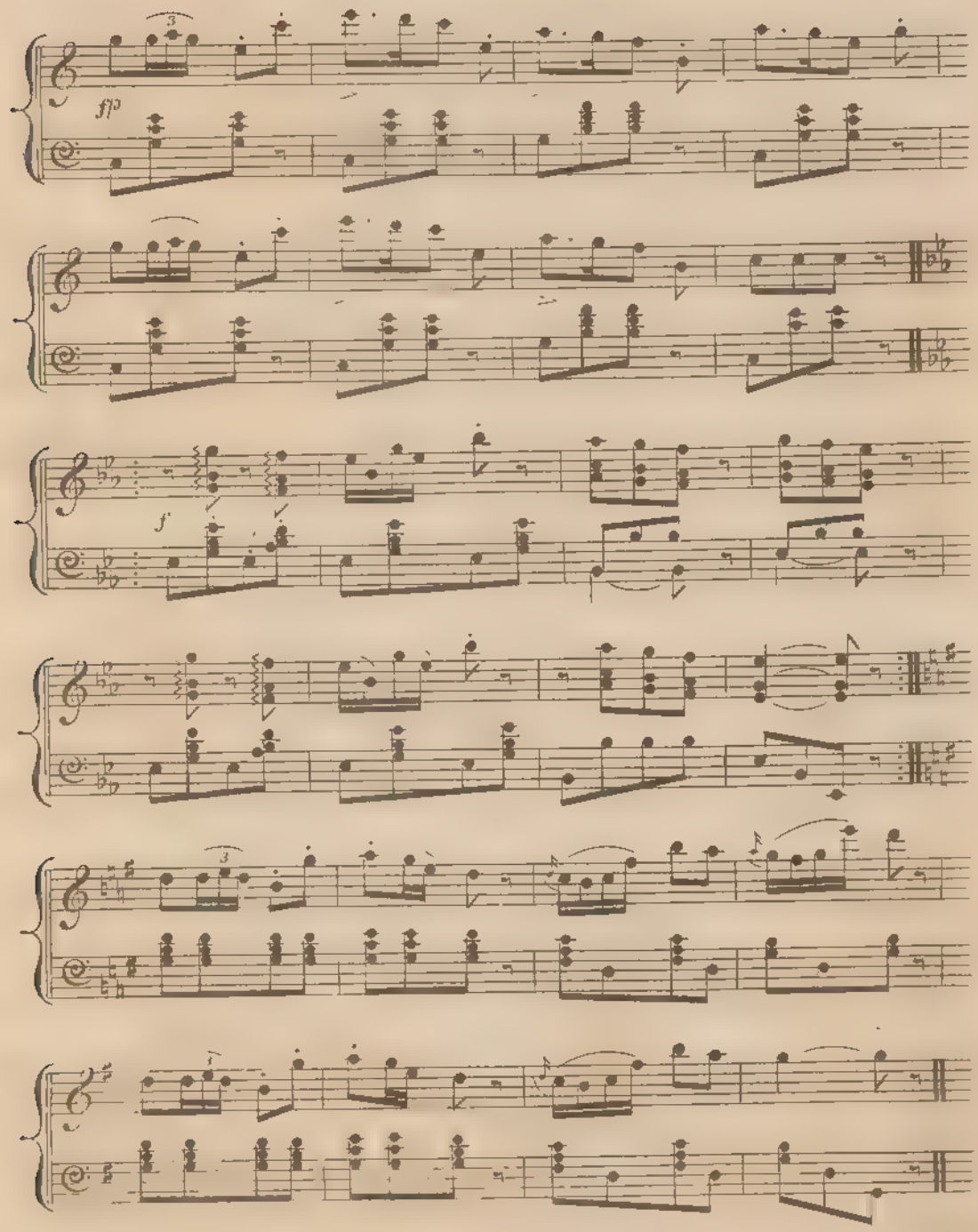

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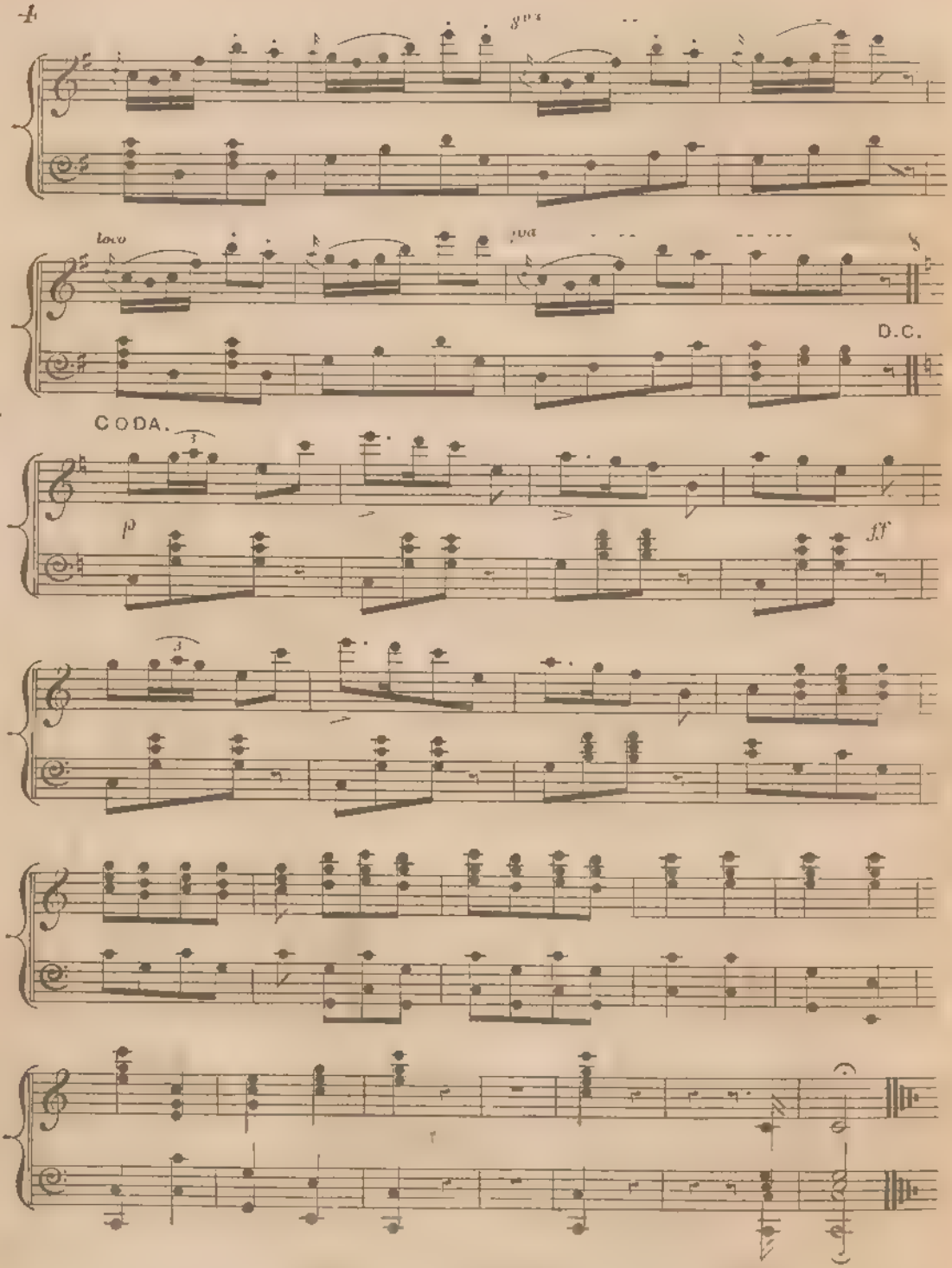

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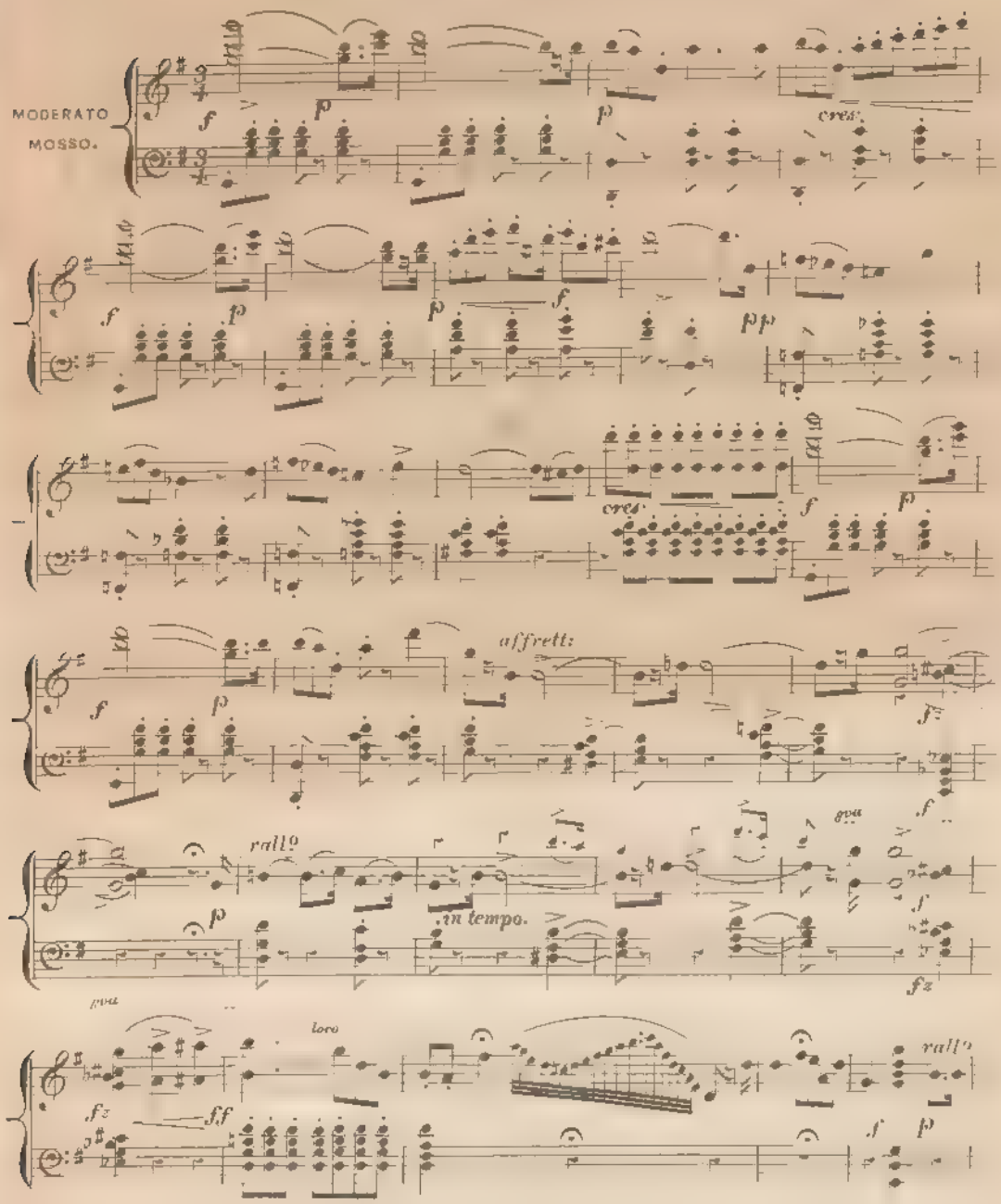
Duetto – *APPARVI ALLA LUCE.*



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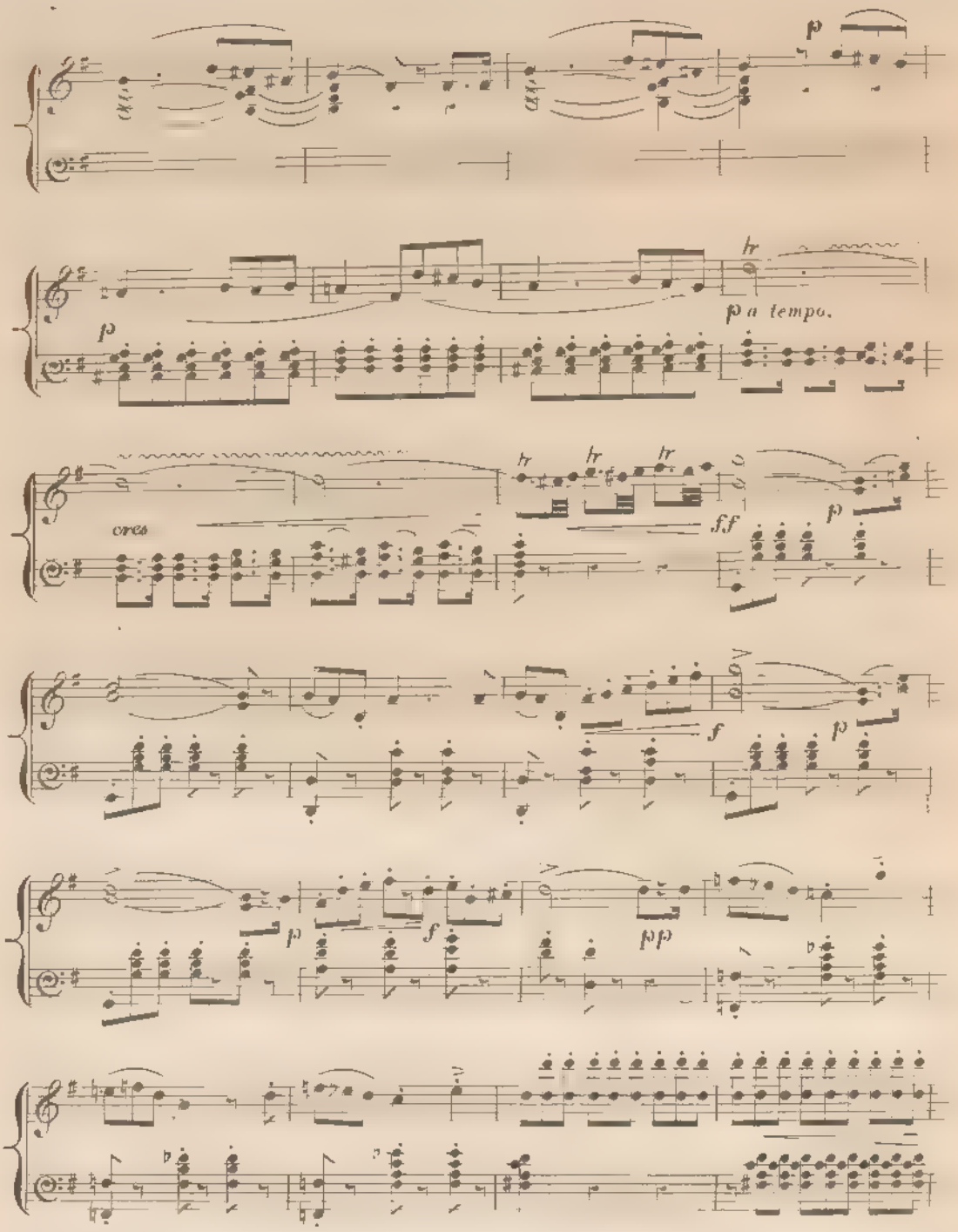

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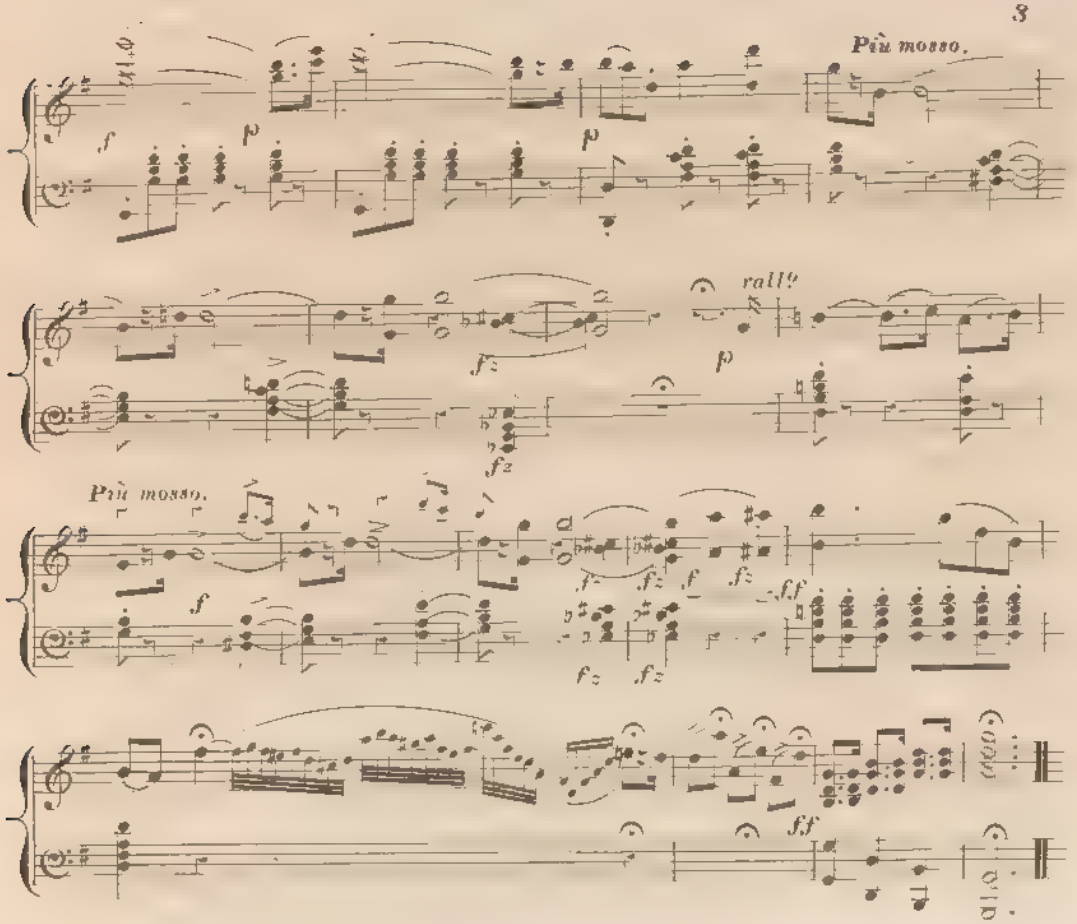
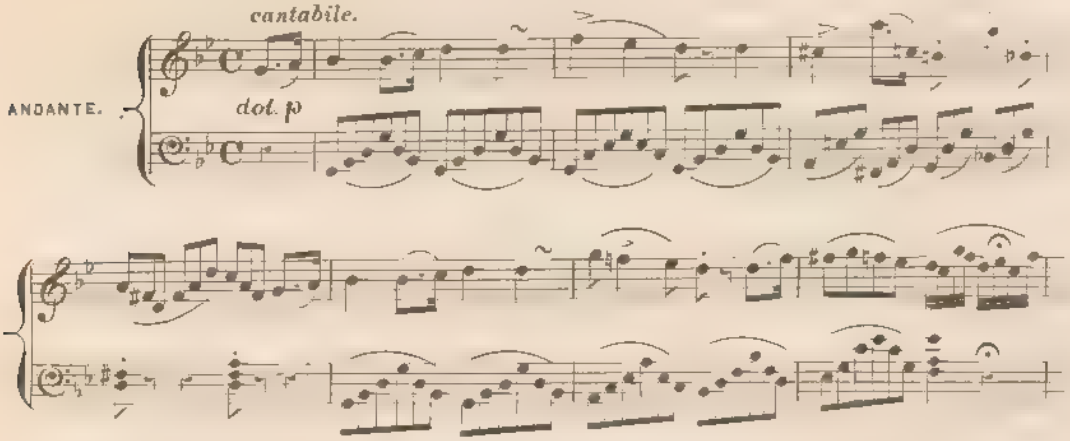


Aria. — *Le richezze ed il rango fastoso.*



1 Figlia del Reggimento, Bk 1.

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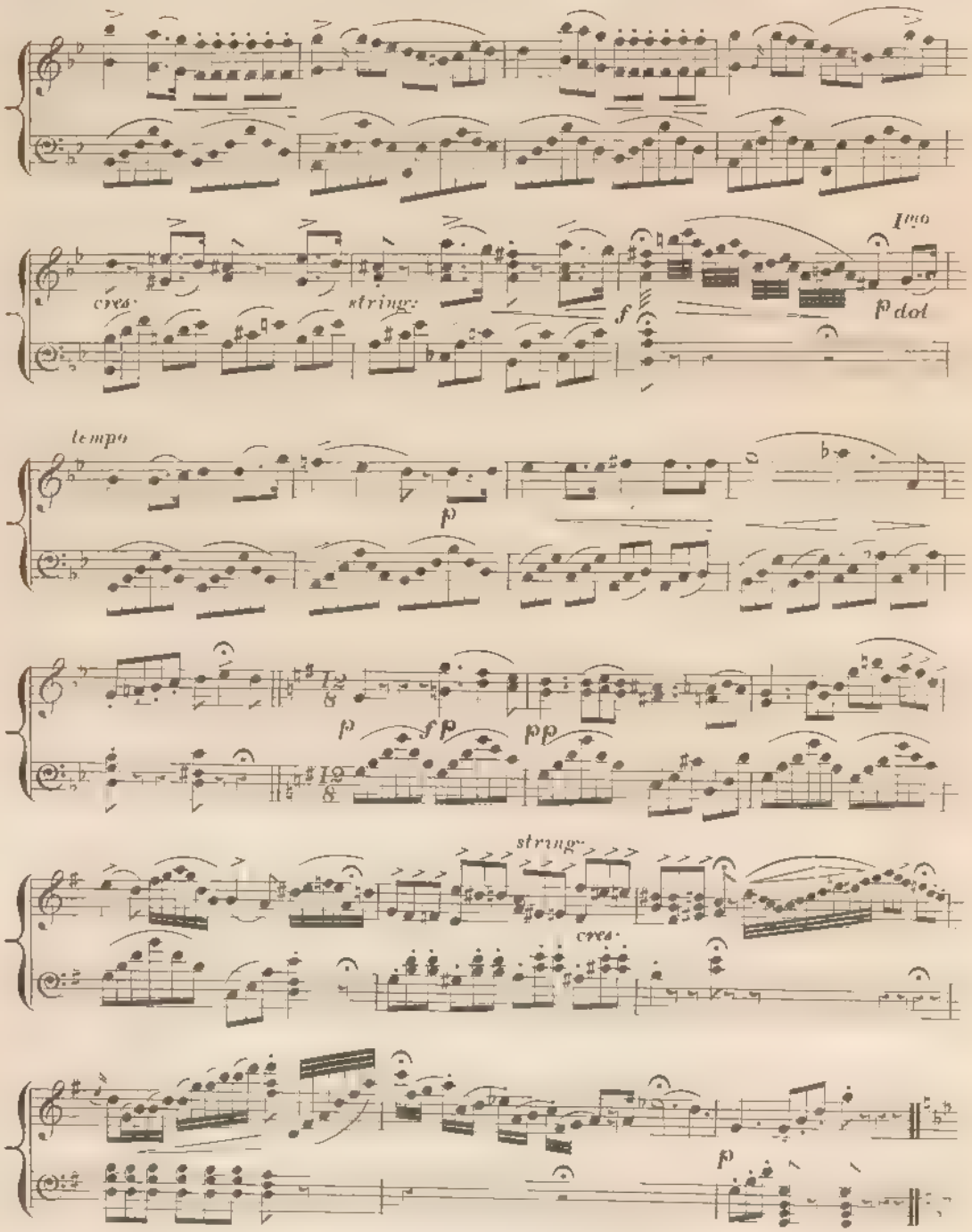

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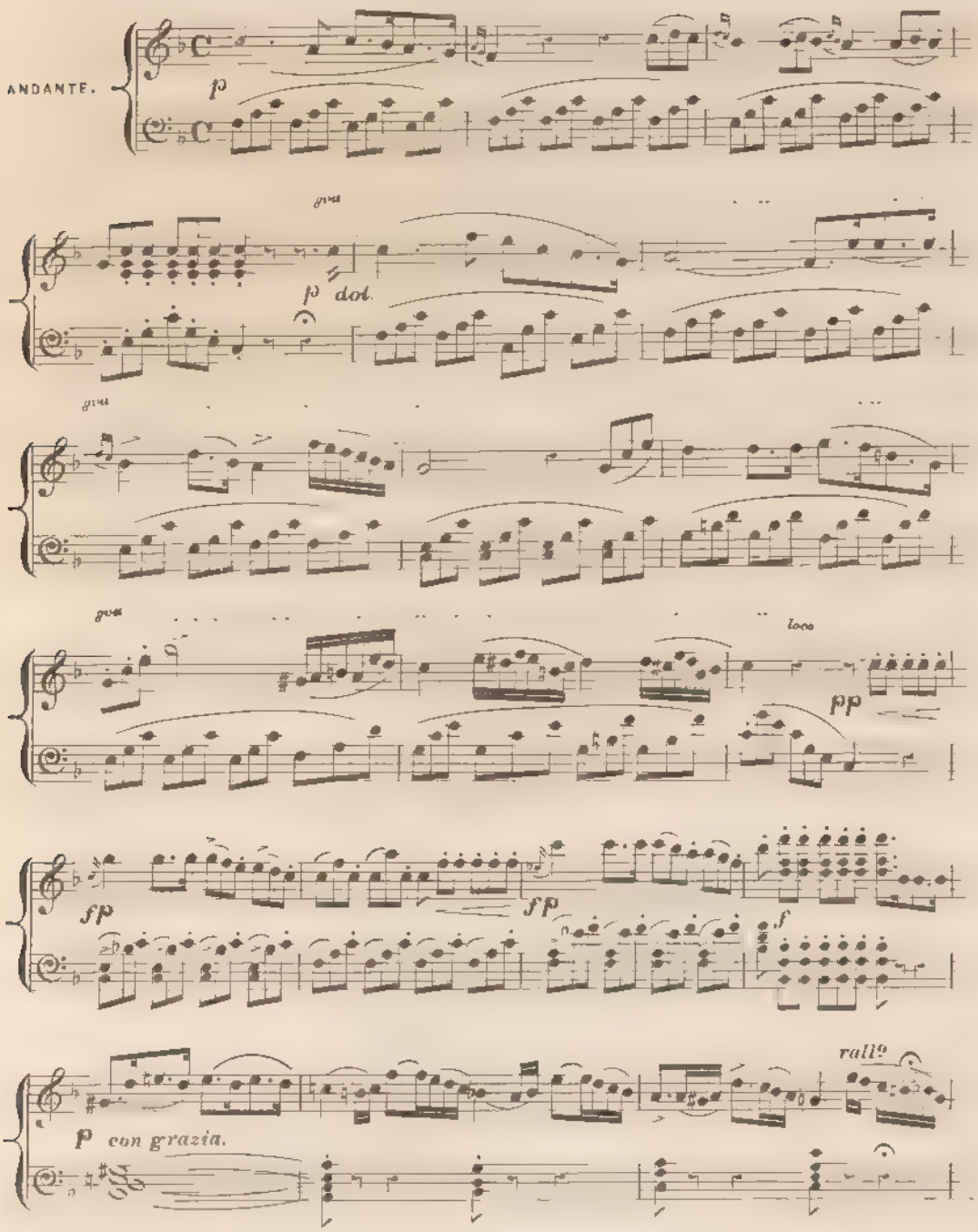

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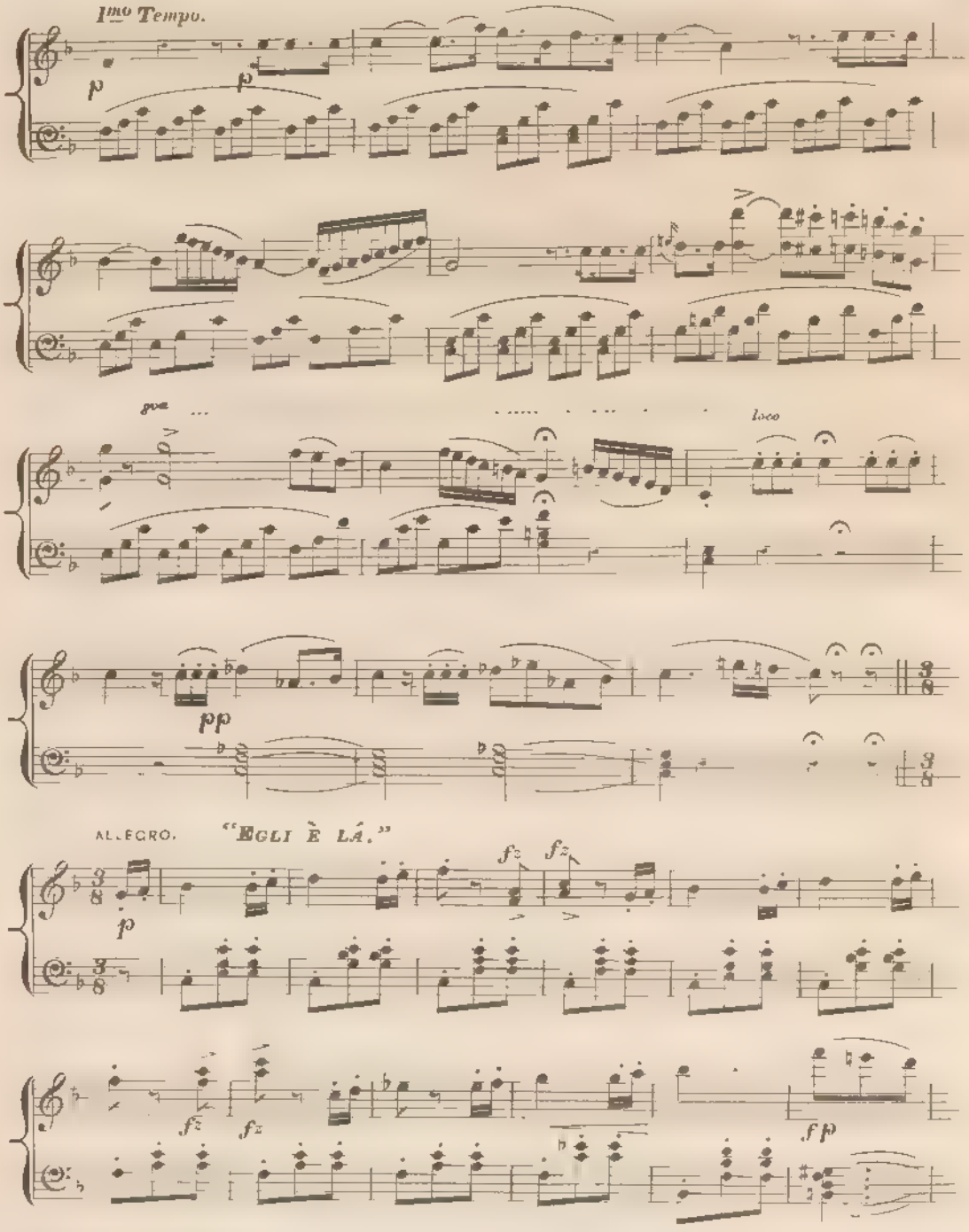

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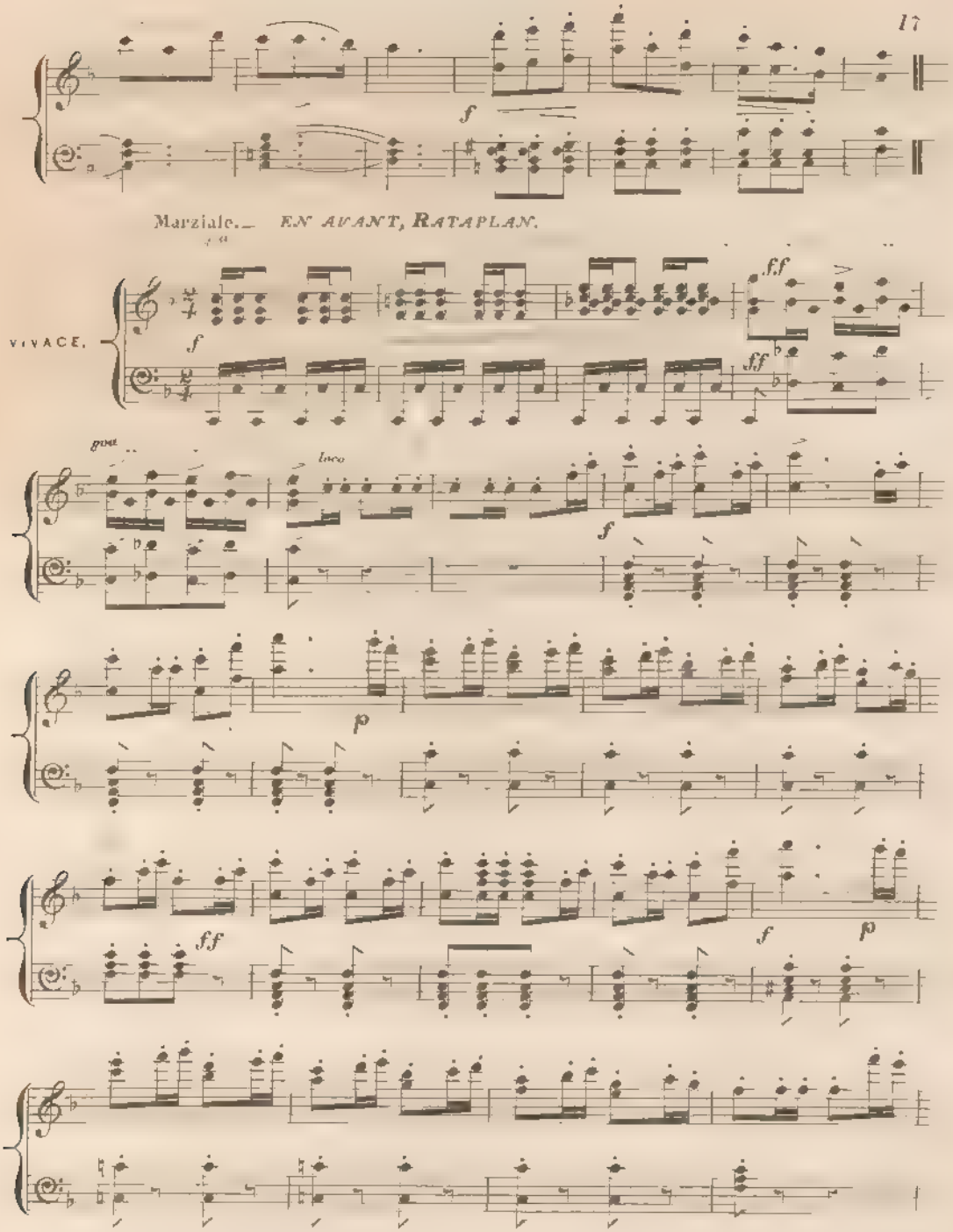

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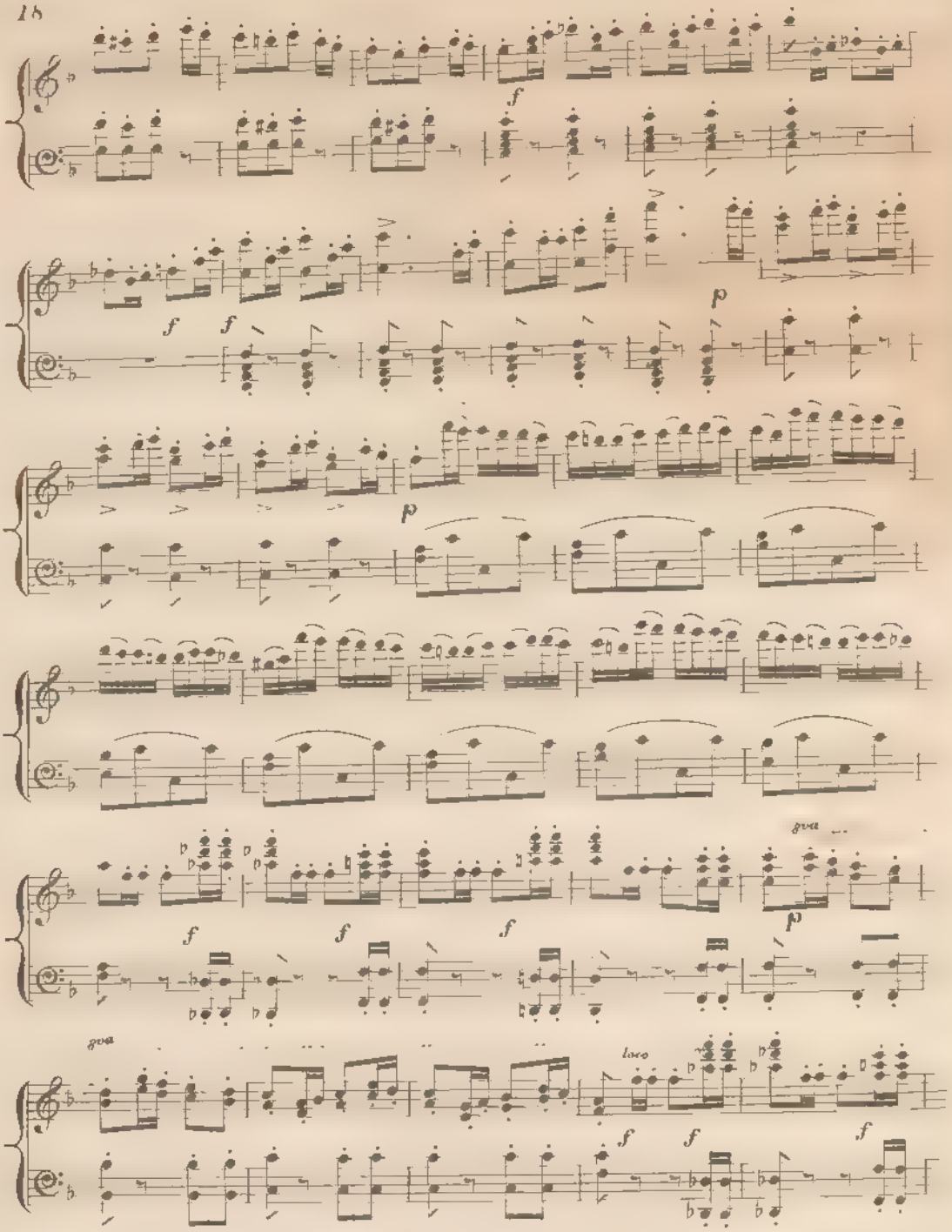

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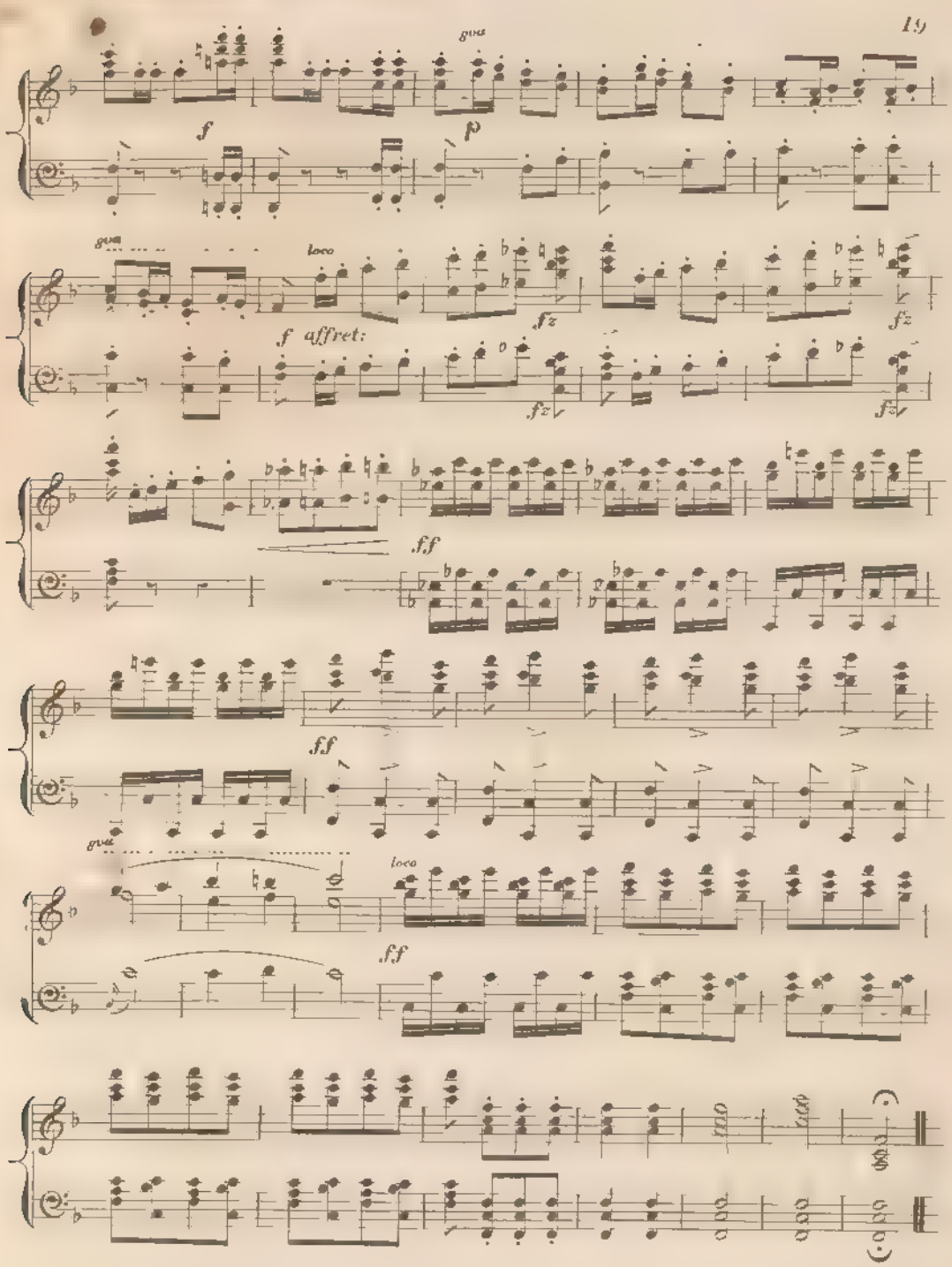

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LE BON GARÇON

QUADRILLES

For the

PIANO FORTE,

AS PERFORMED AT THE BALLS OF

HER MOST GRACIOUS MAJESTY

QUEEN VICTORIA,

BY THE BAND OF

JOHN STRAUSS.

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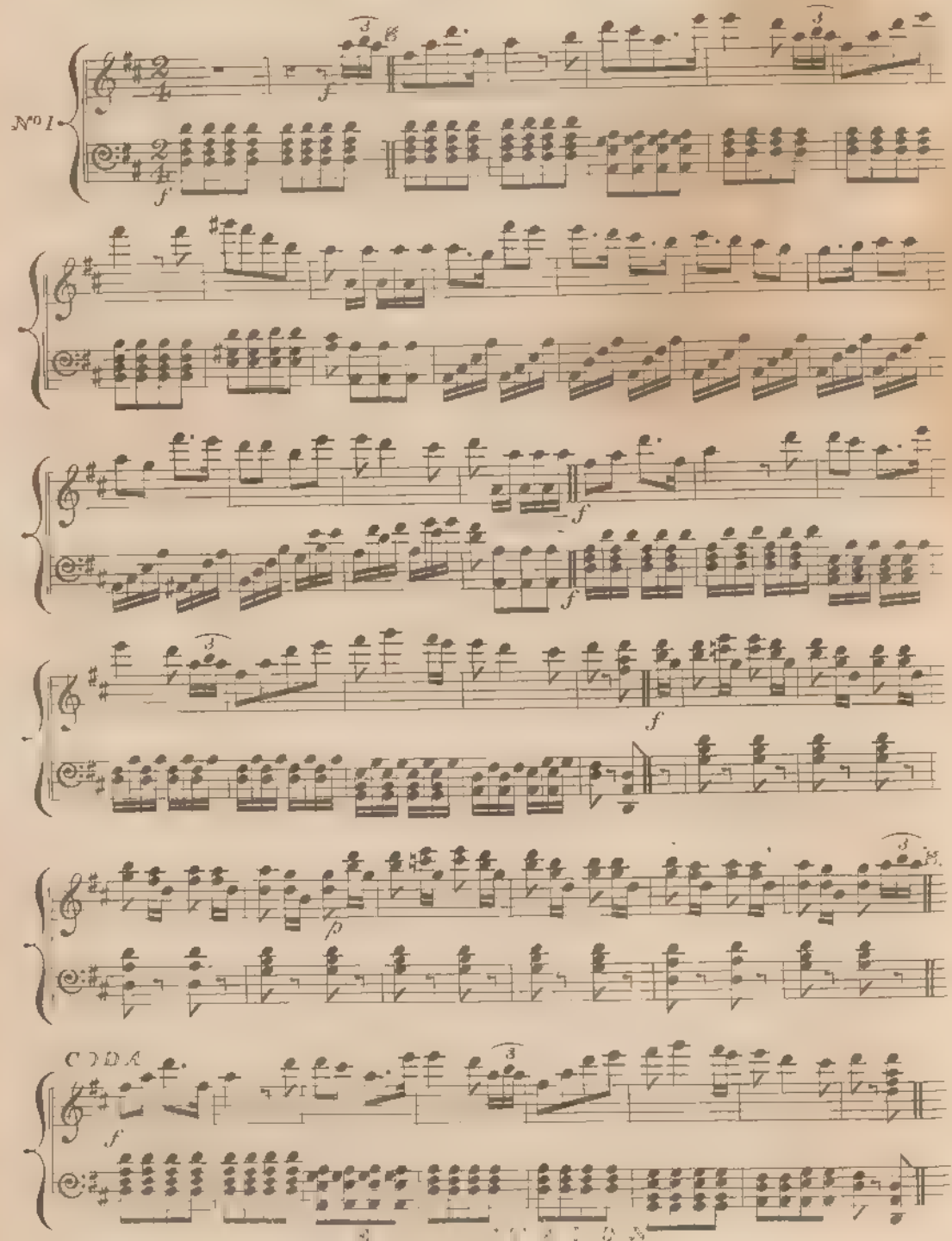

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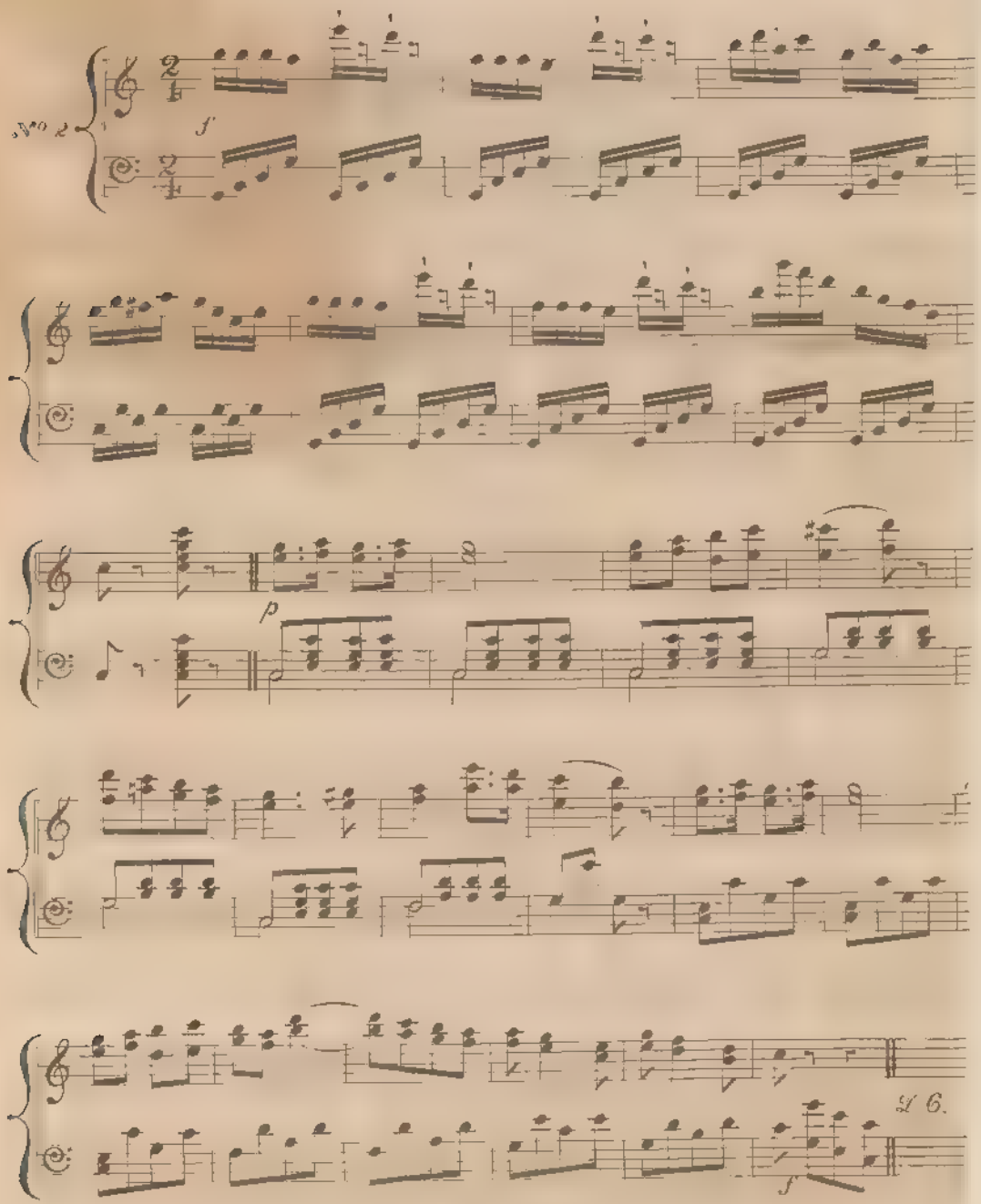

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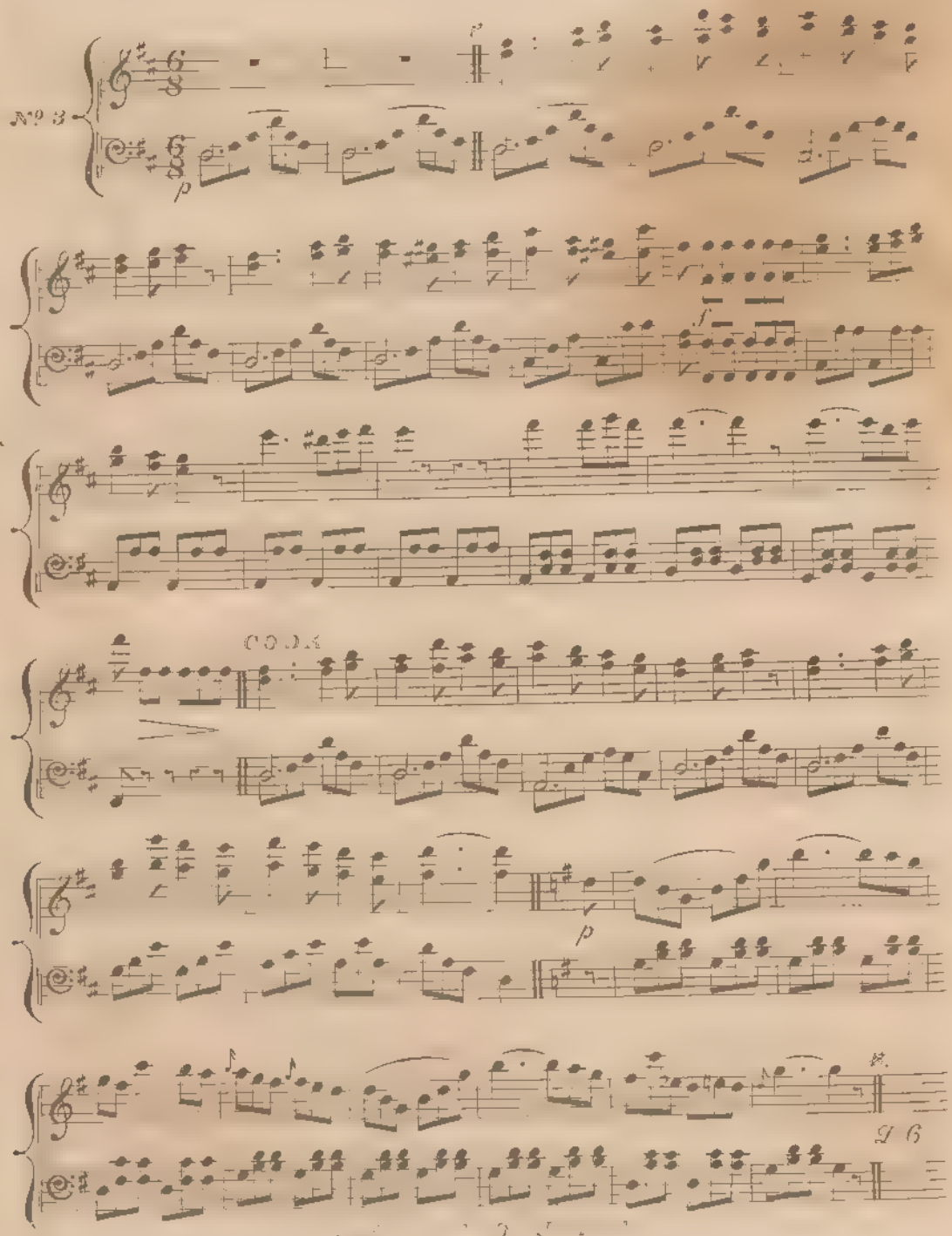

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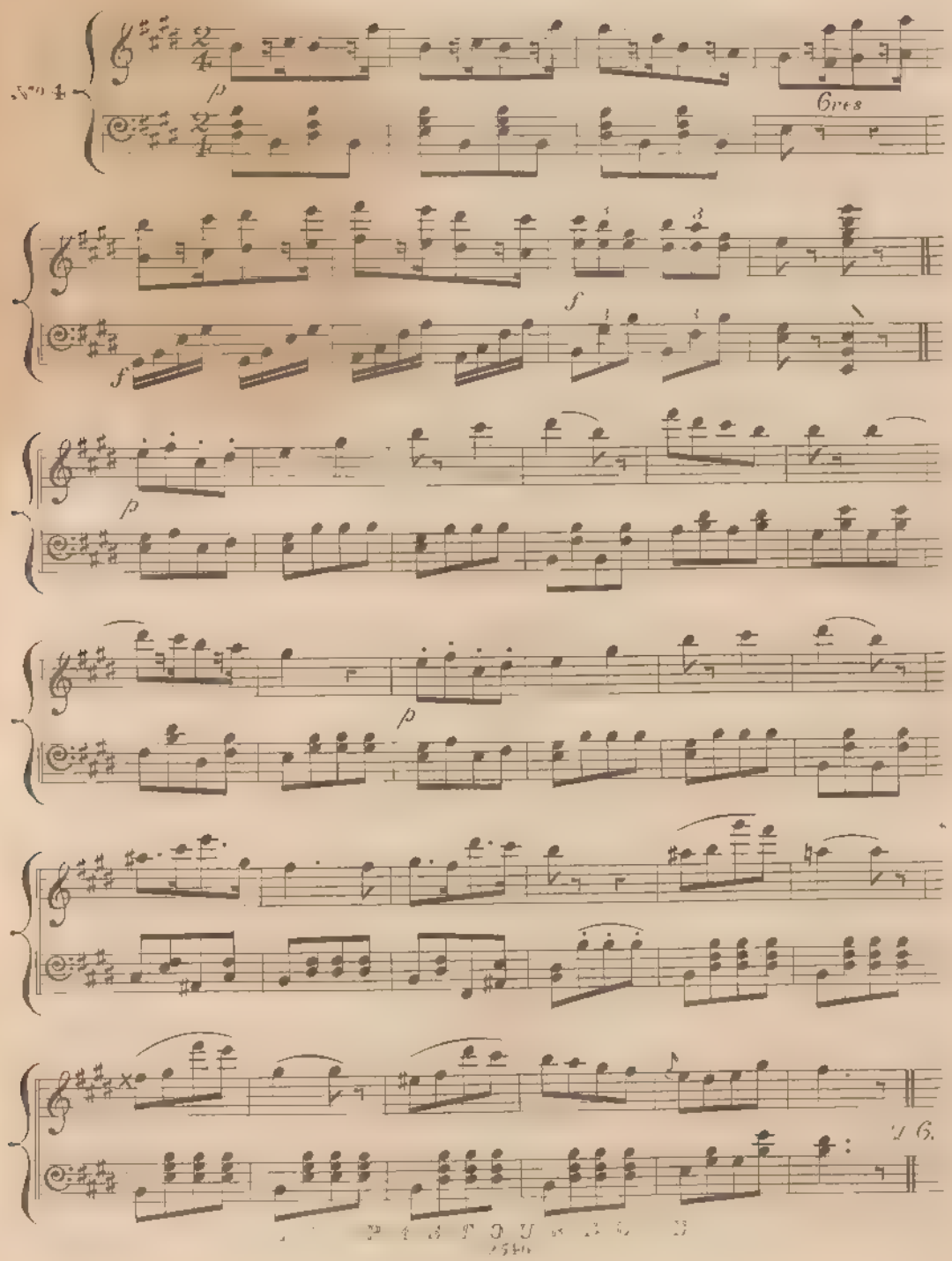

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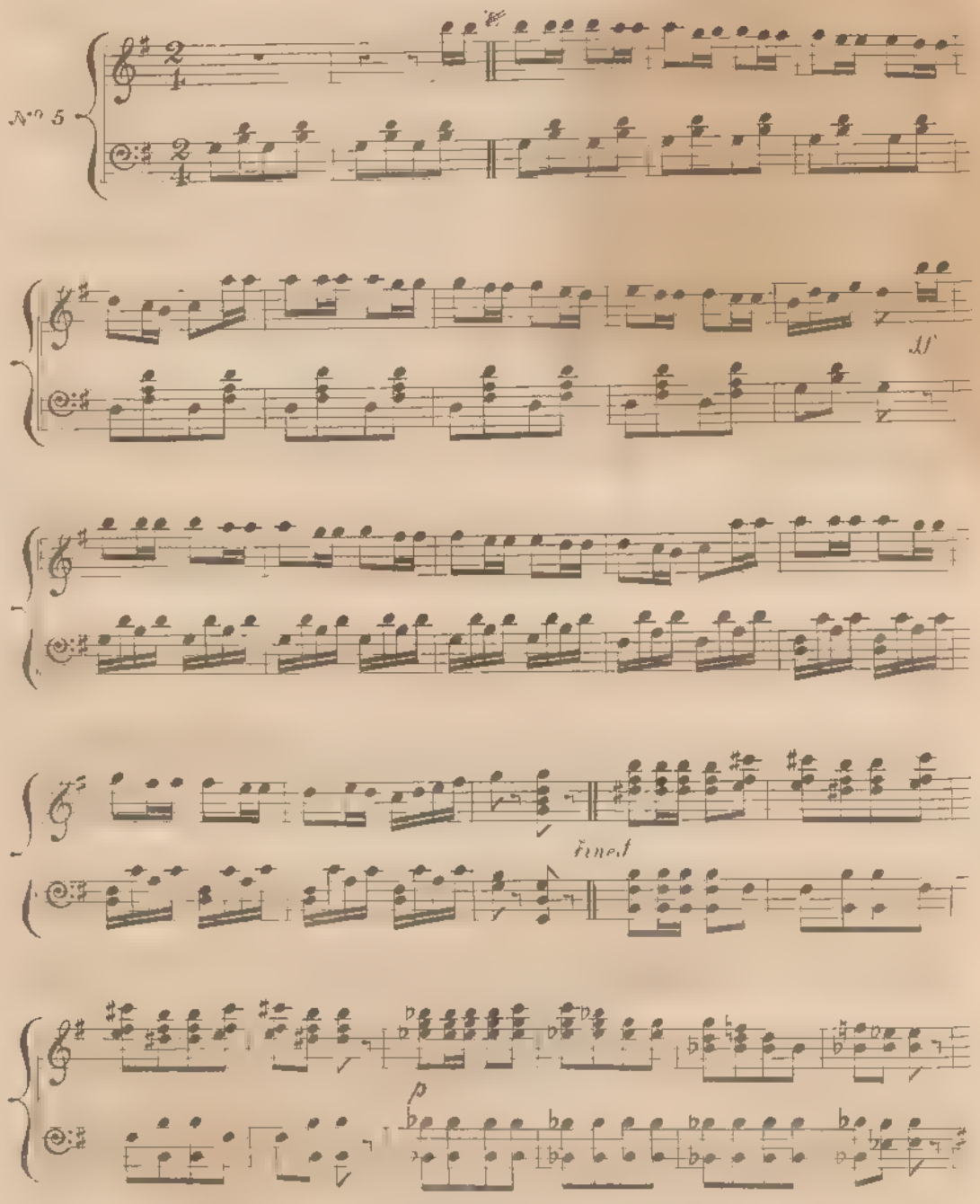

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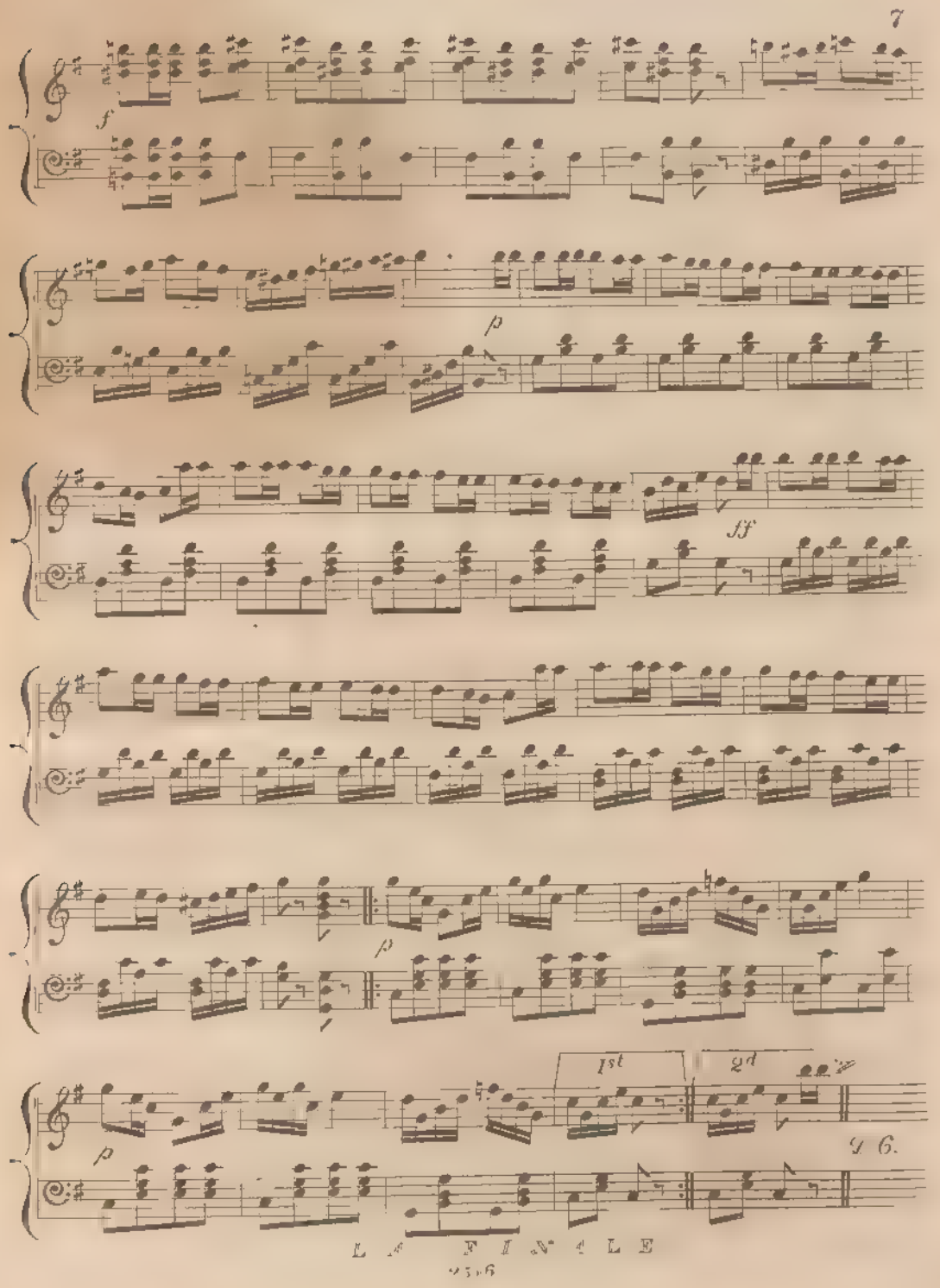

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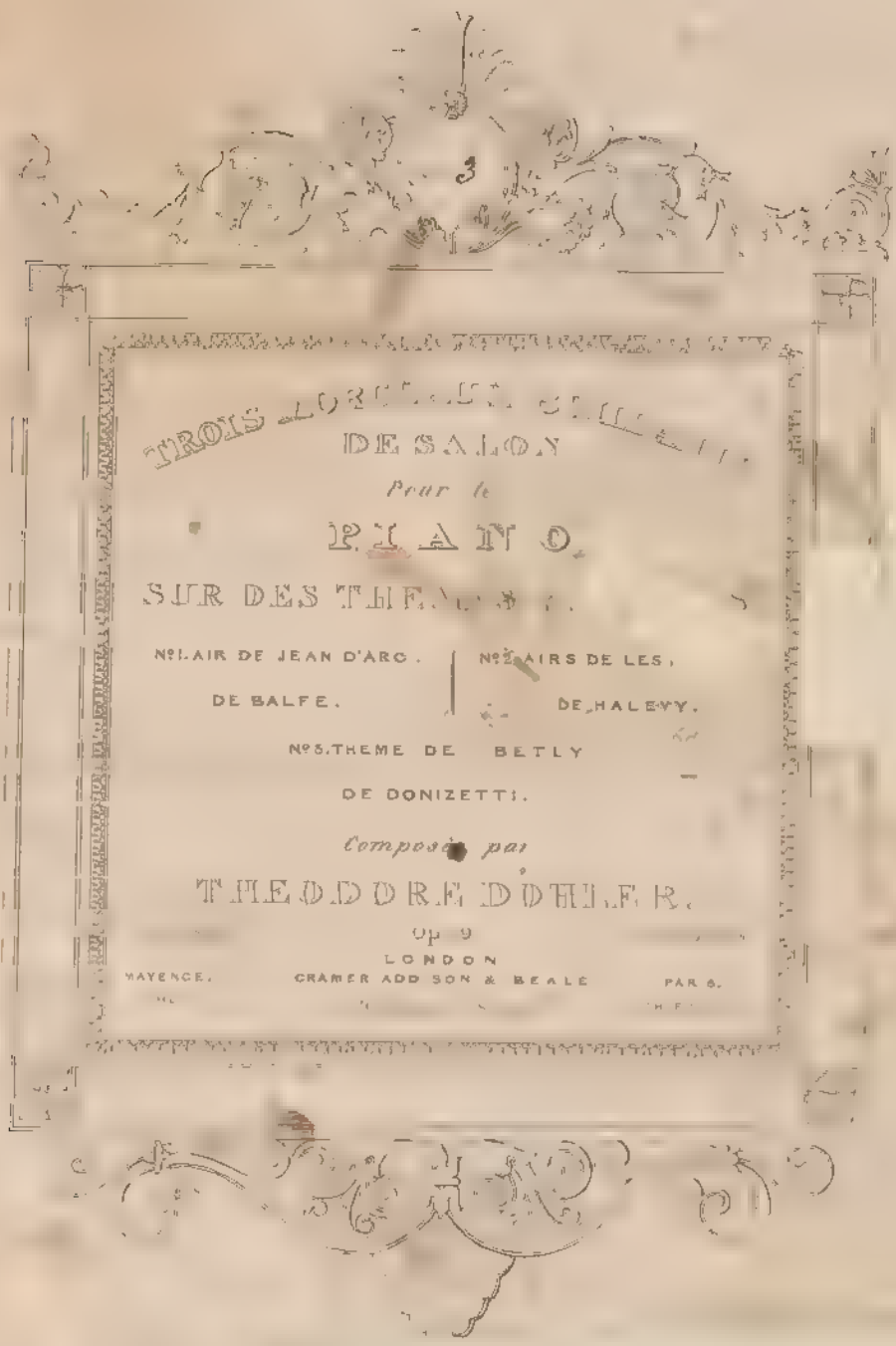

TROIS [illegible]

DE SALON

Pour le

PIANO

SUR DES THÈMES

N°1. AIR DE JEAN D'ARC. DE BALFE.	N°2. AIRS DE LES [illegible] DE HALEVY.

N°3. THEME DE BETLY DE DONIZETTI.

Composés par

THEODORE DUHLER.

Op. 9

MAYENCE. LONDON CRAMER ADDISON & BEALE PARIS.

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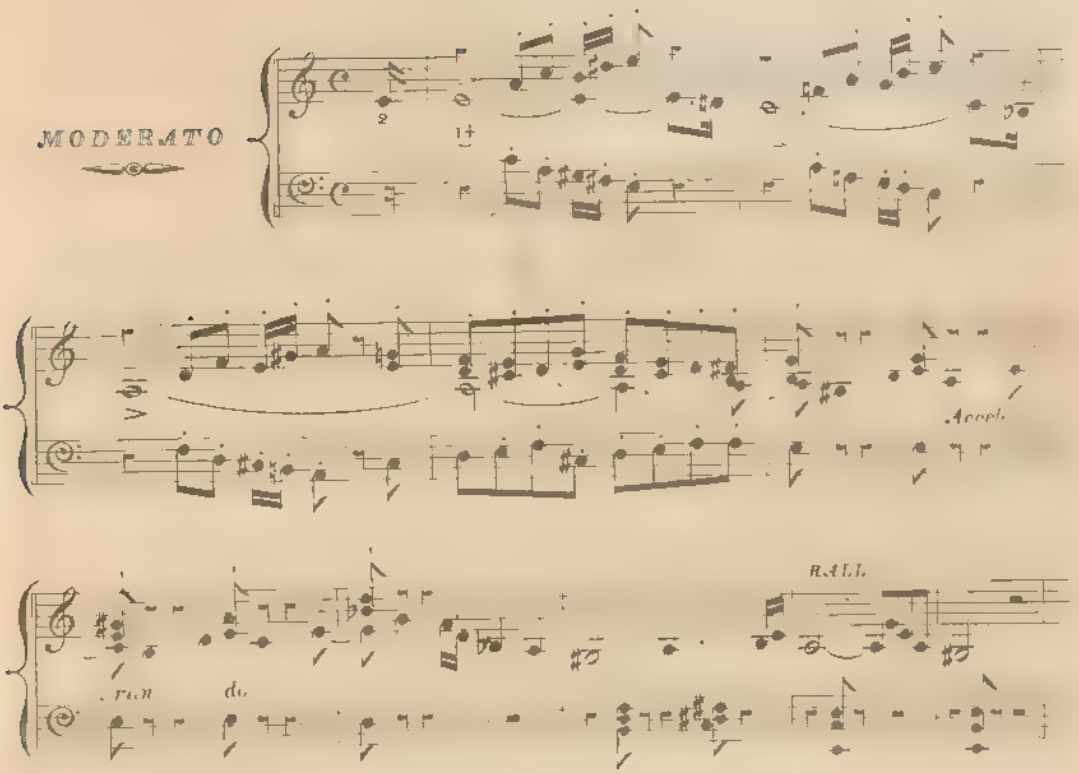
TROIS MORCEAUX DE SALON.

N.° 3. Op. 29.

PAR

THÉODORE DÖHLER.



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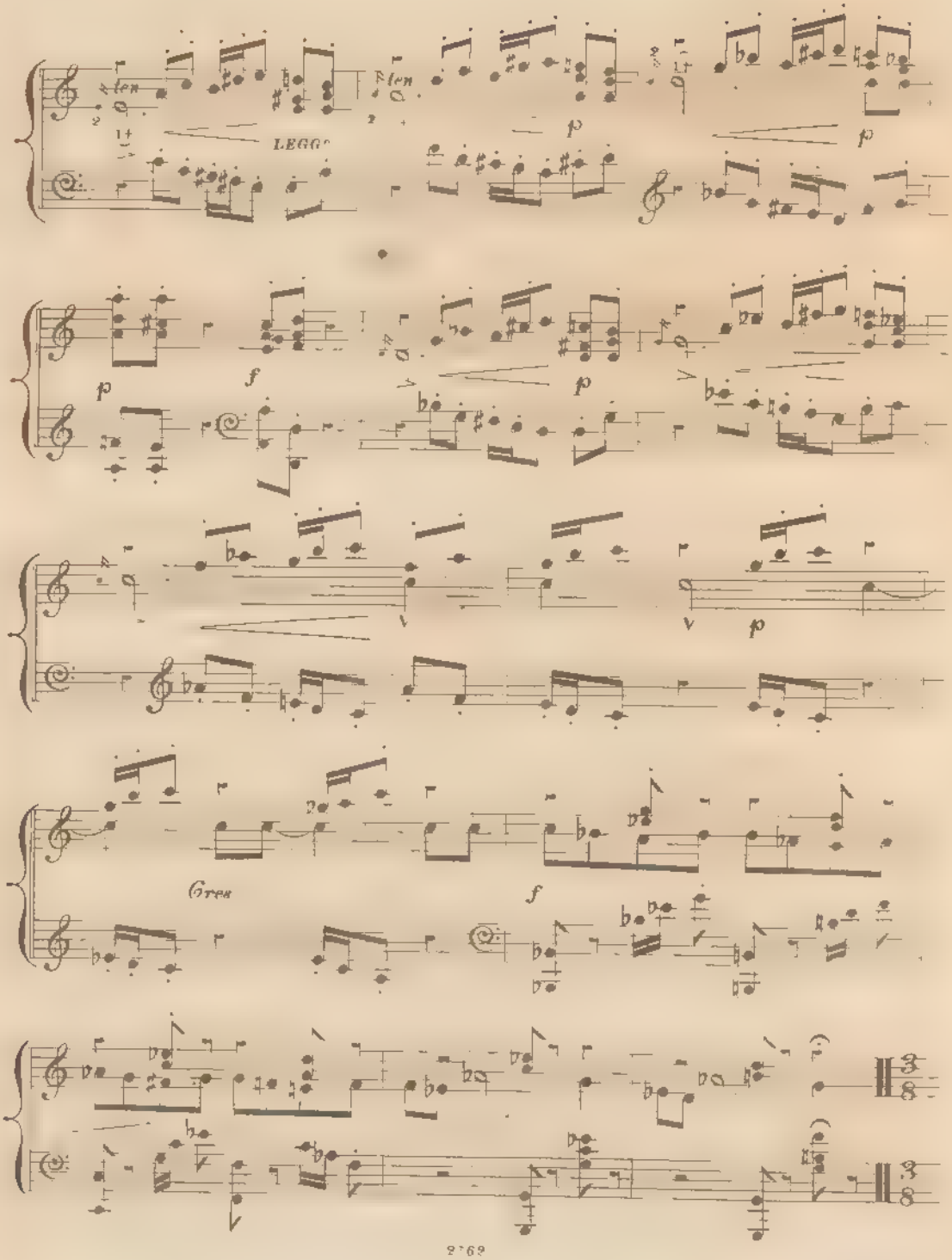

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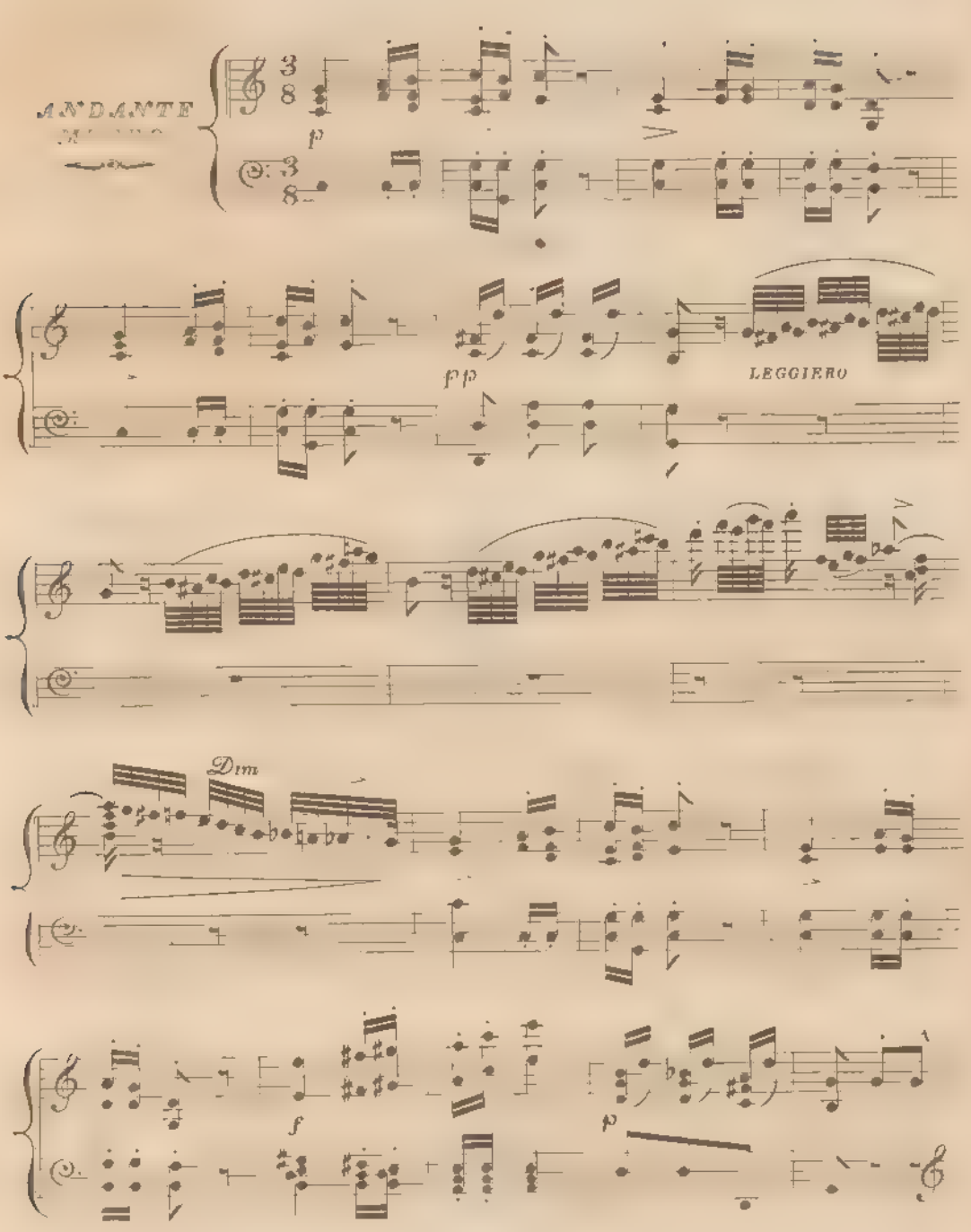

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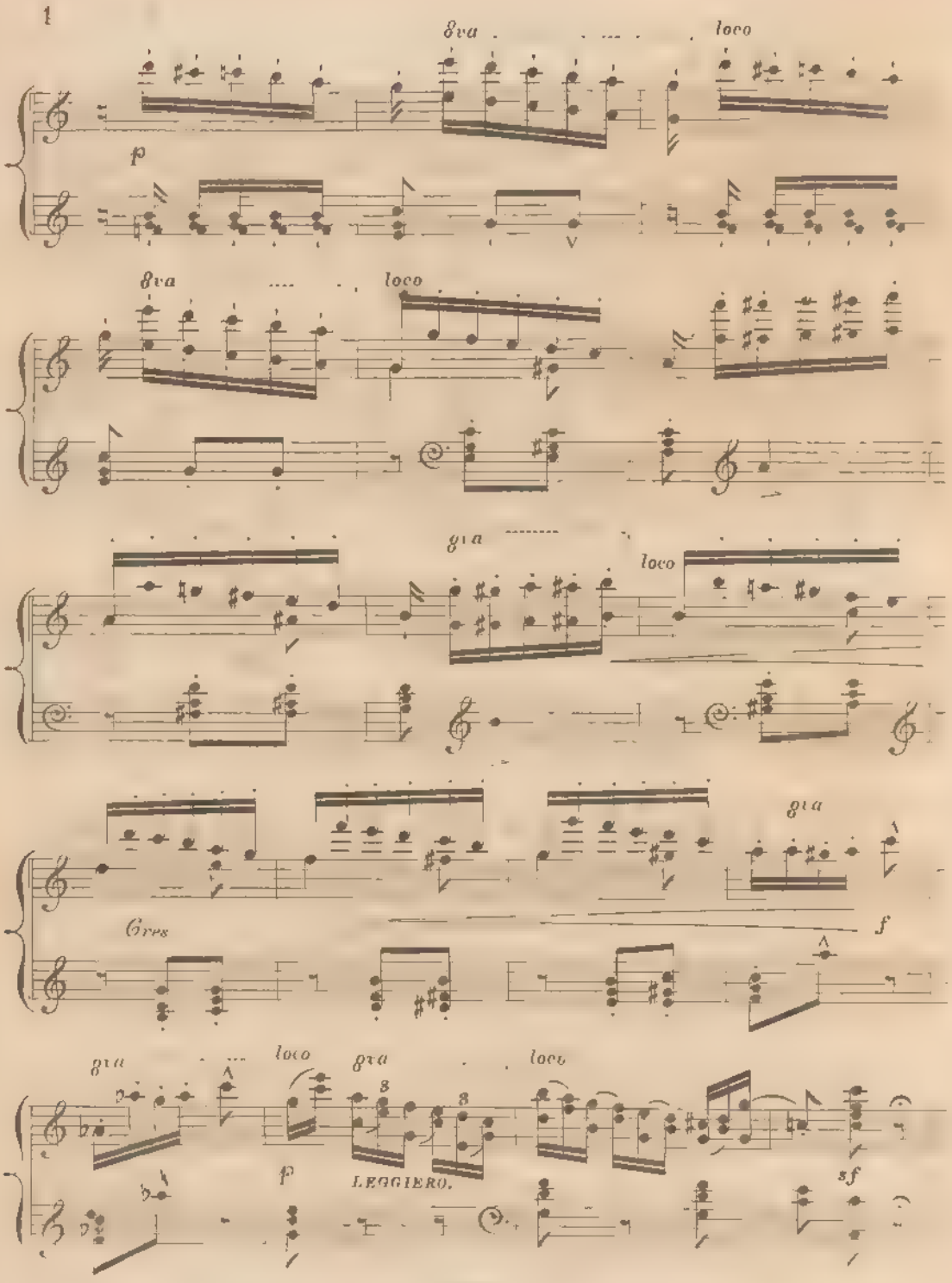

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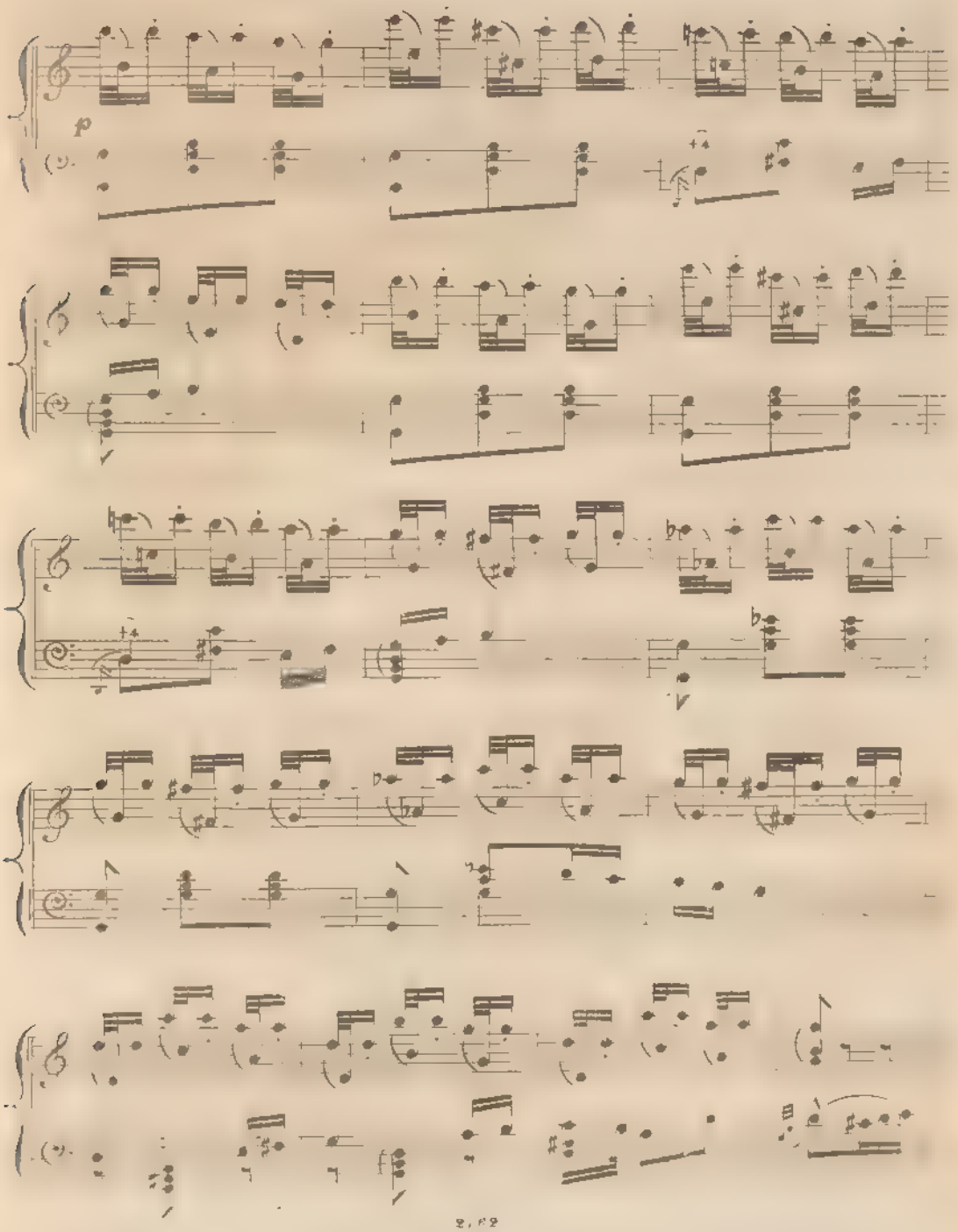

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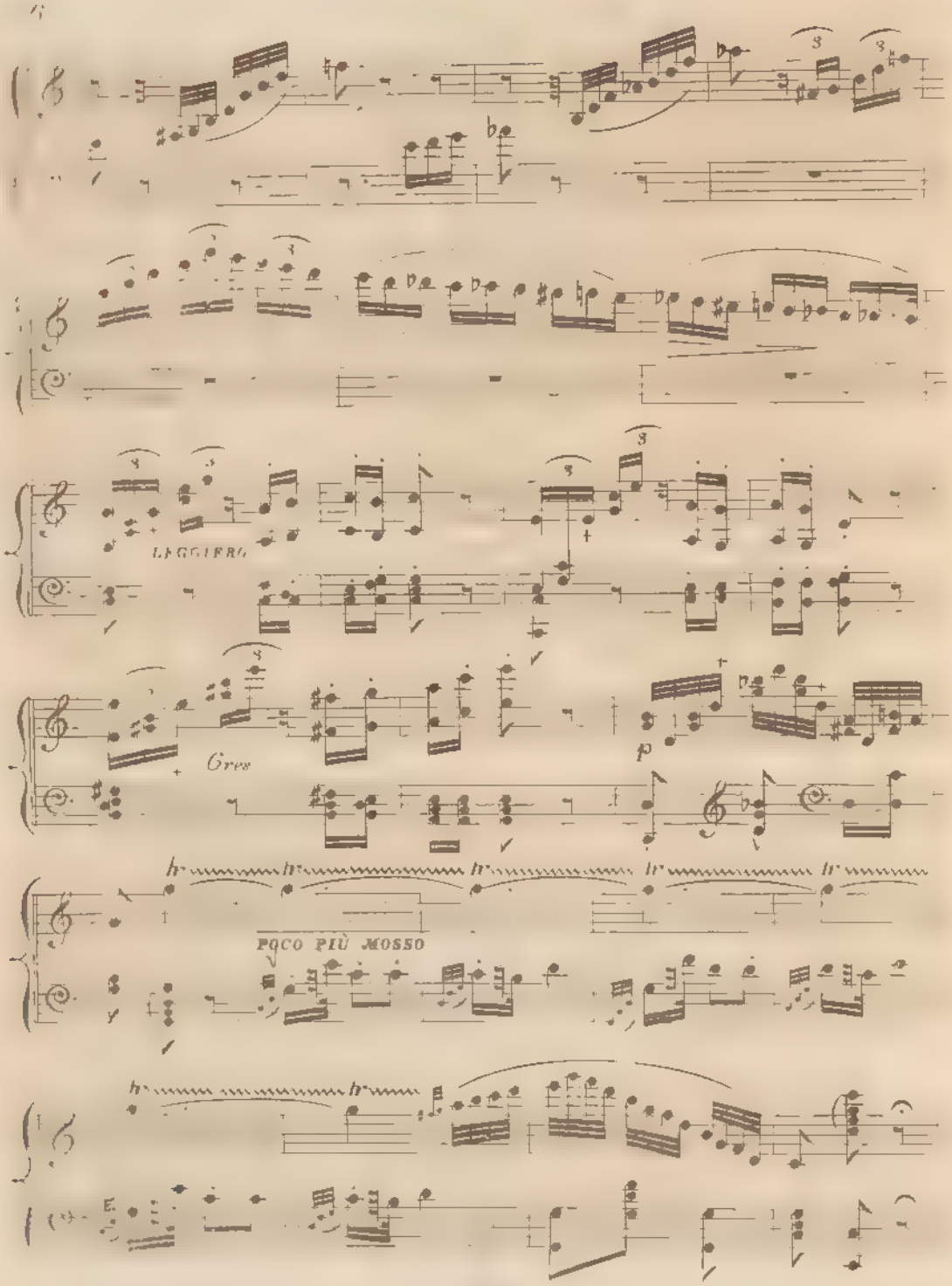

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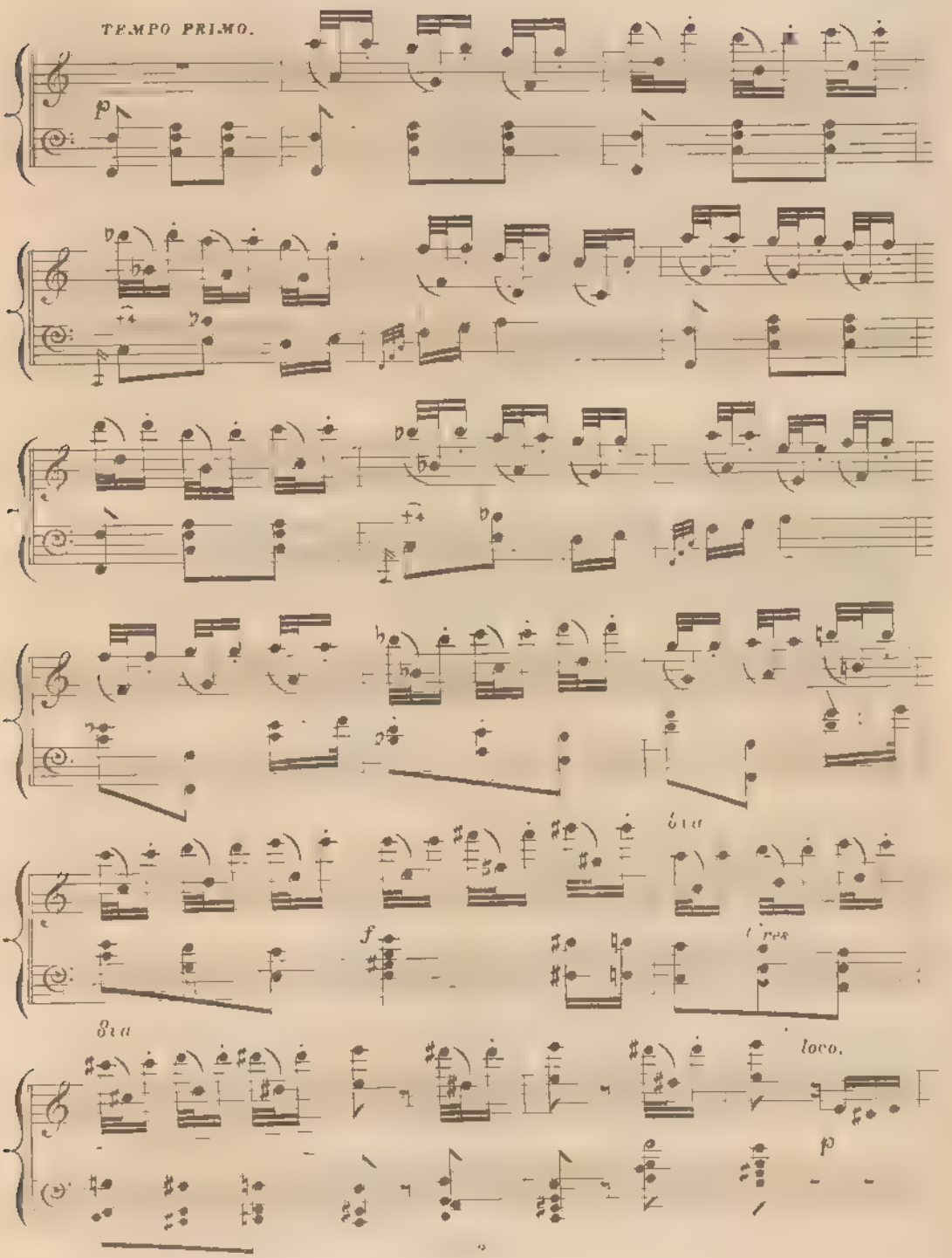

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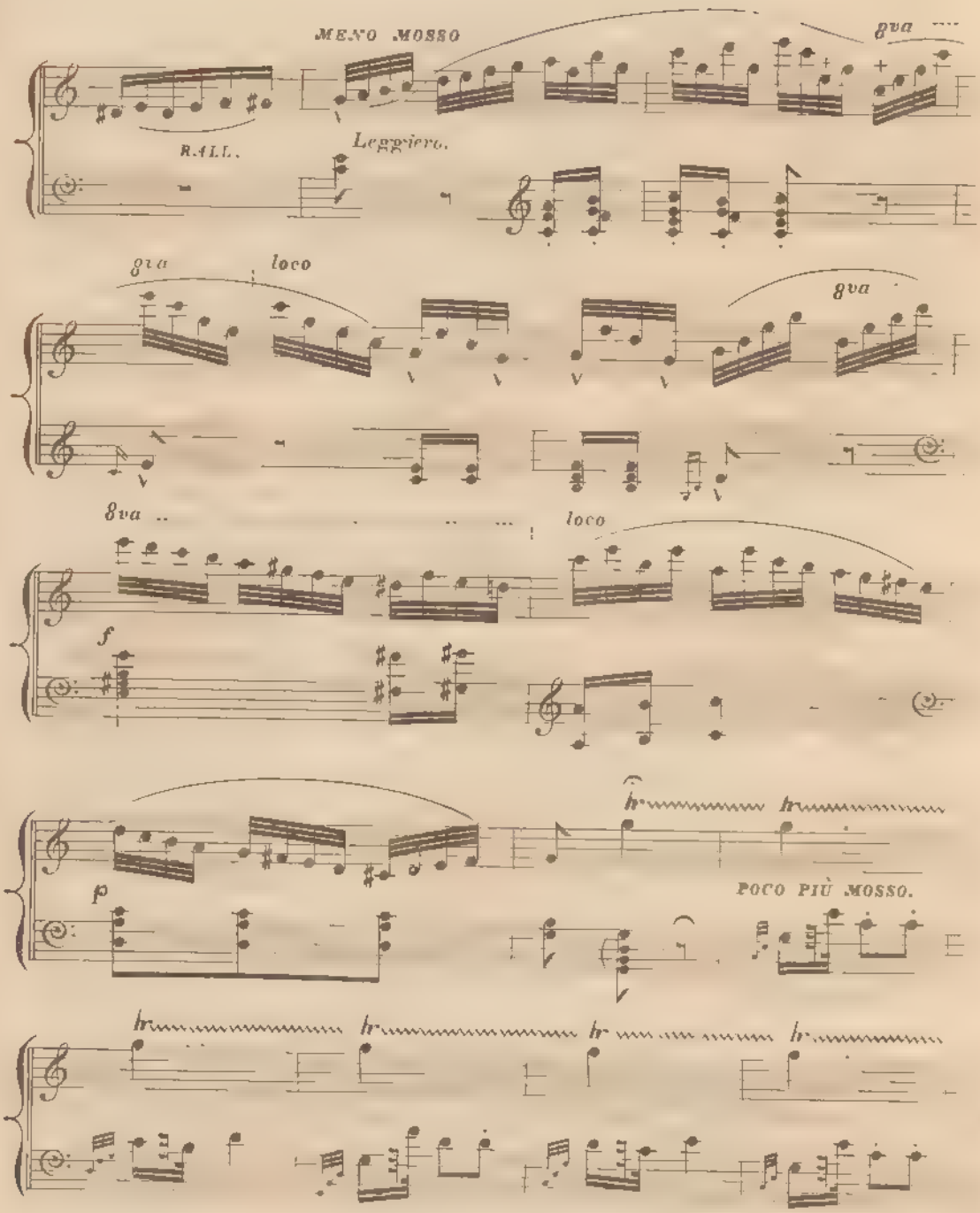

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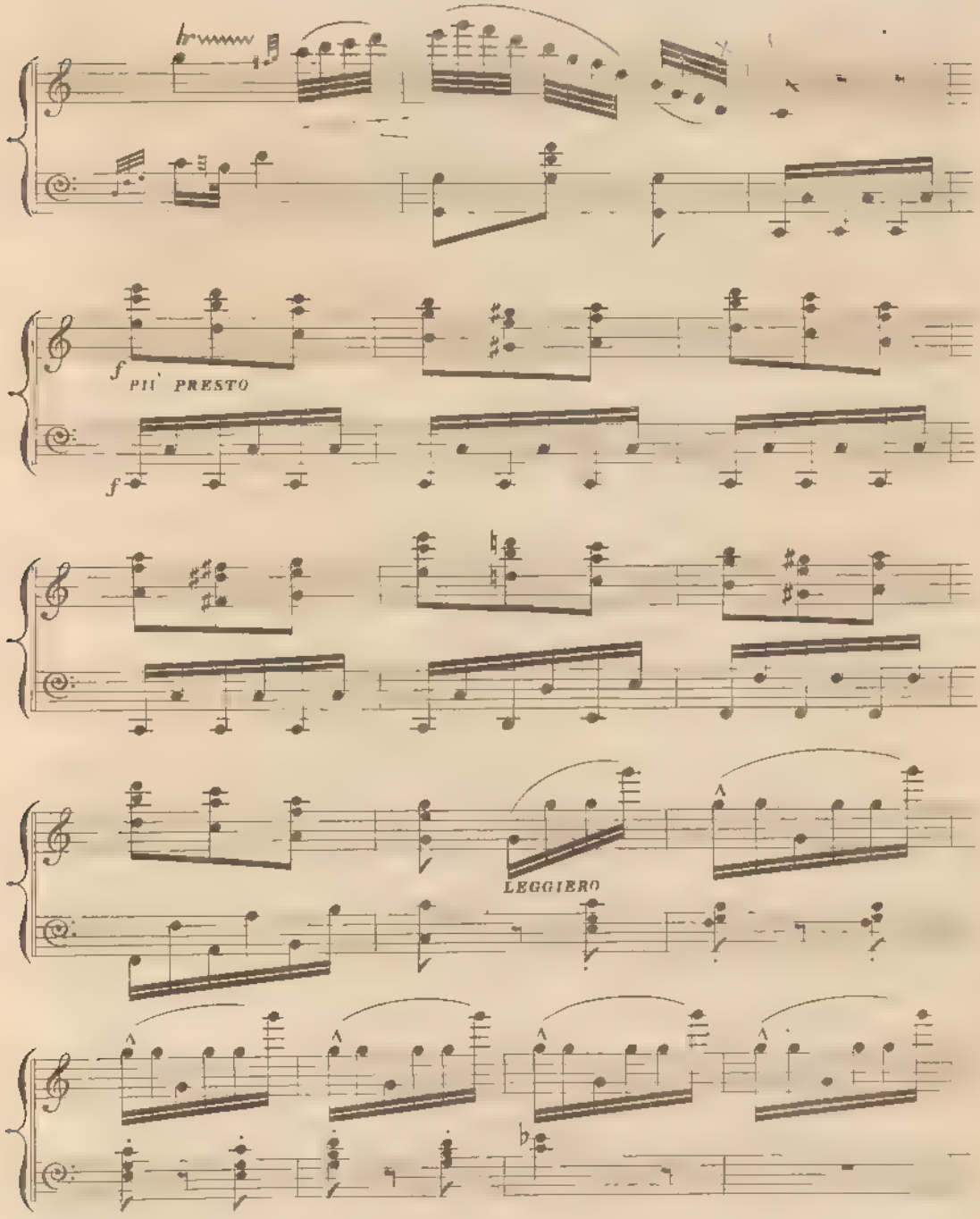

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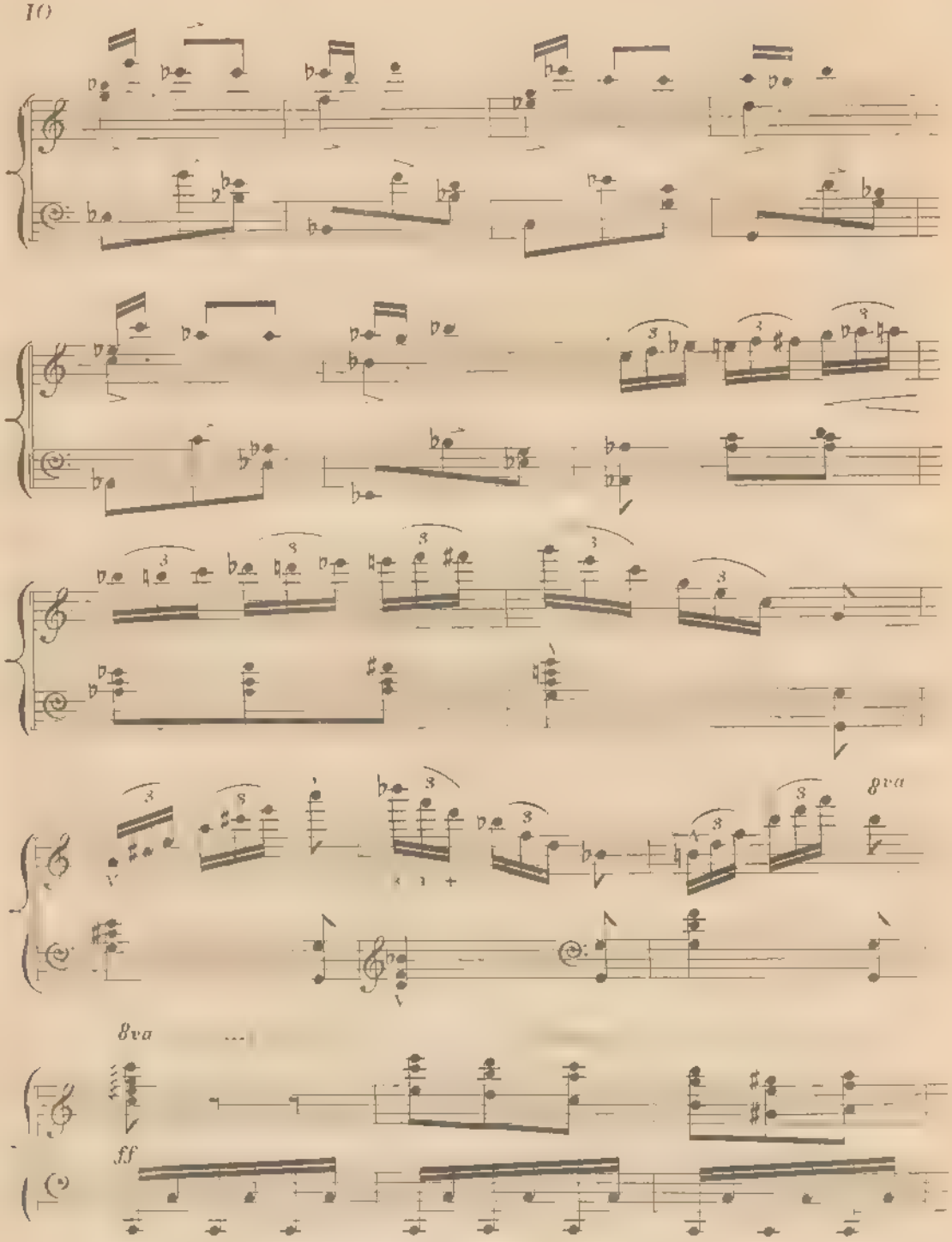

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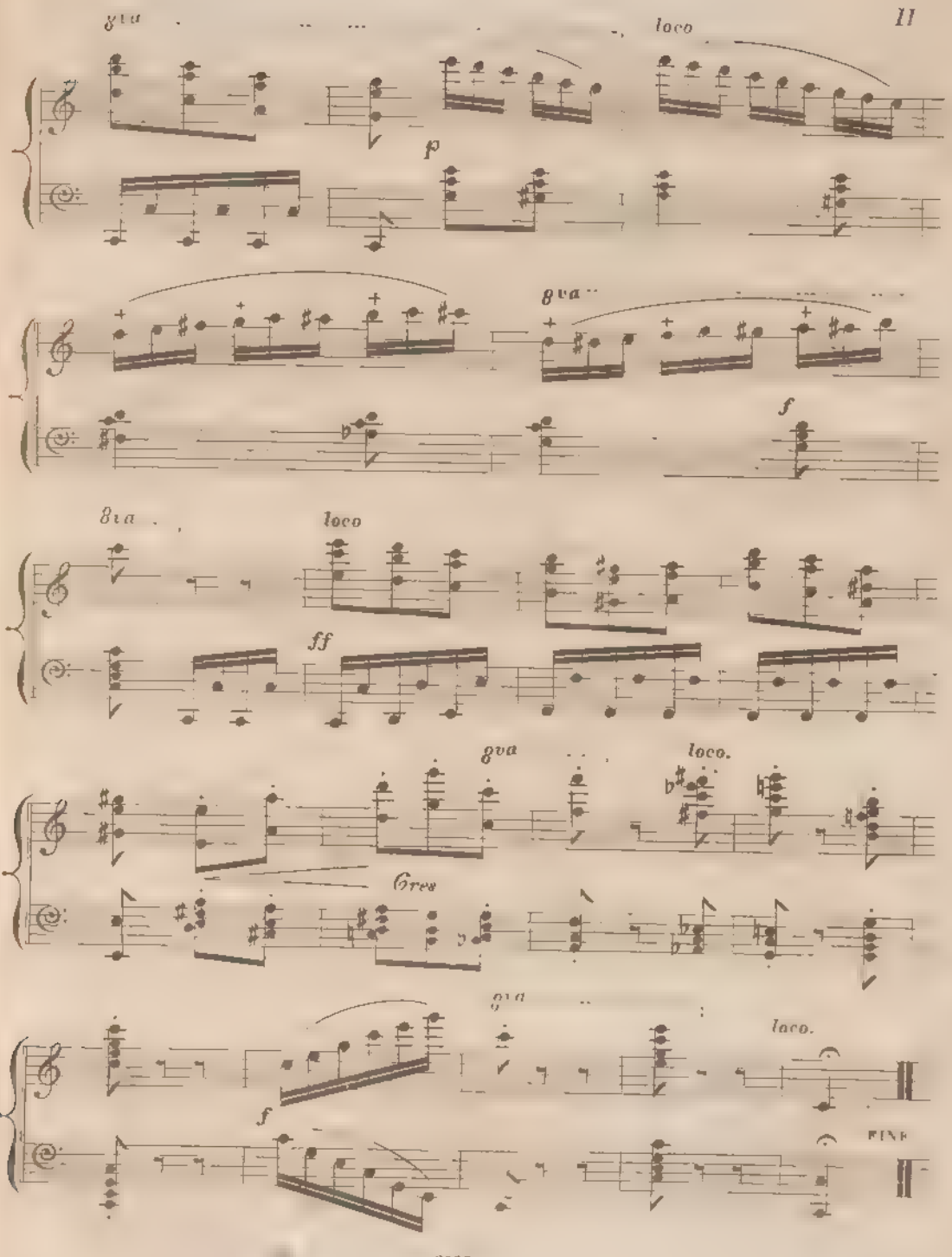

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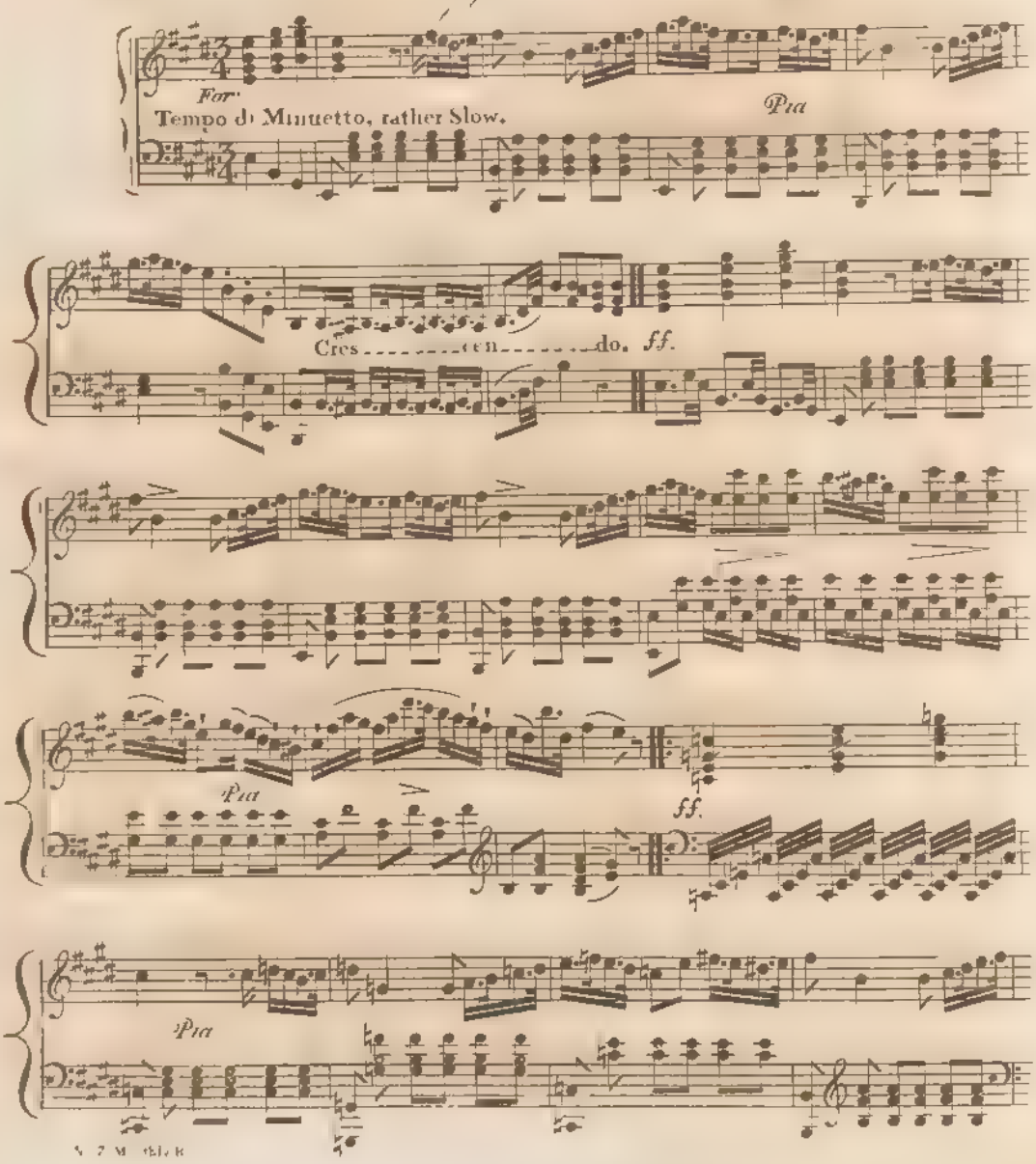

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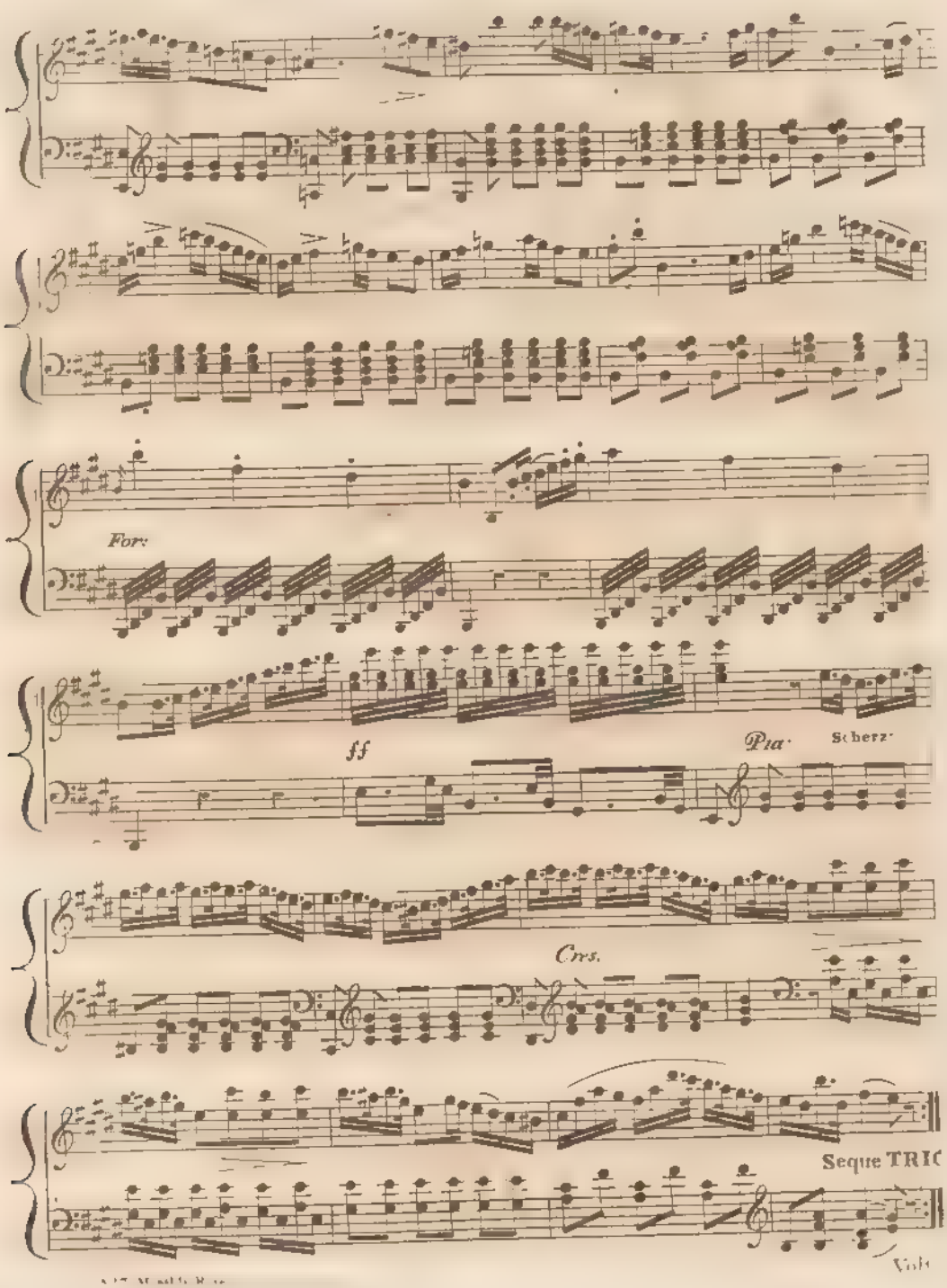

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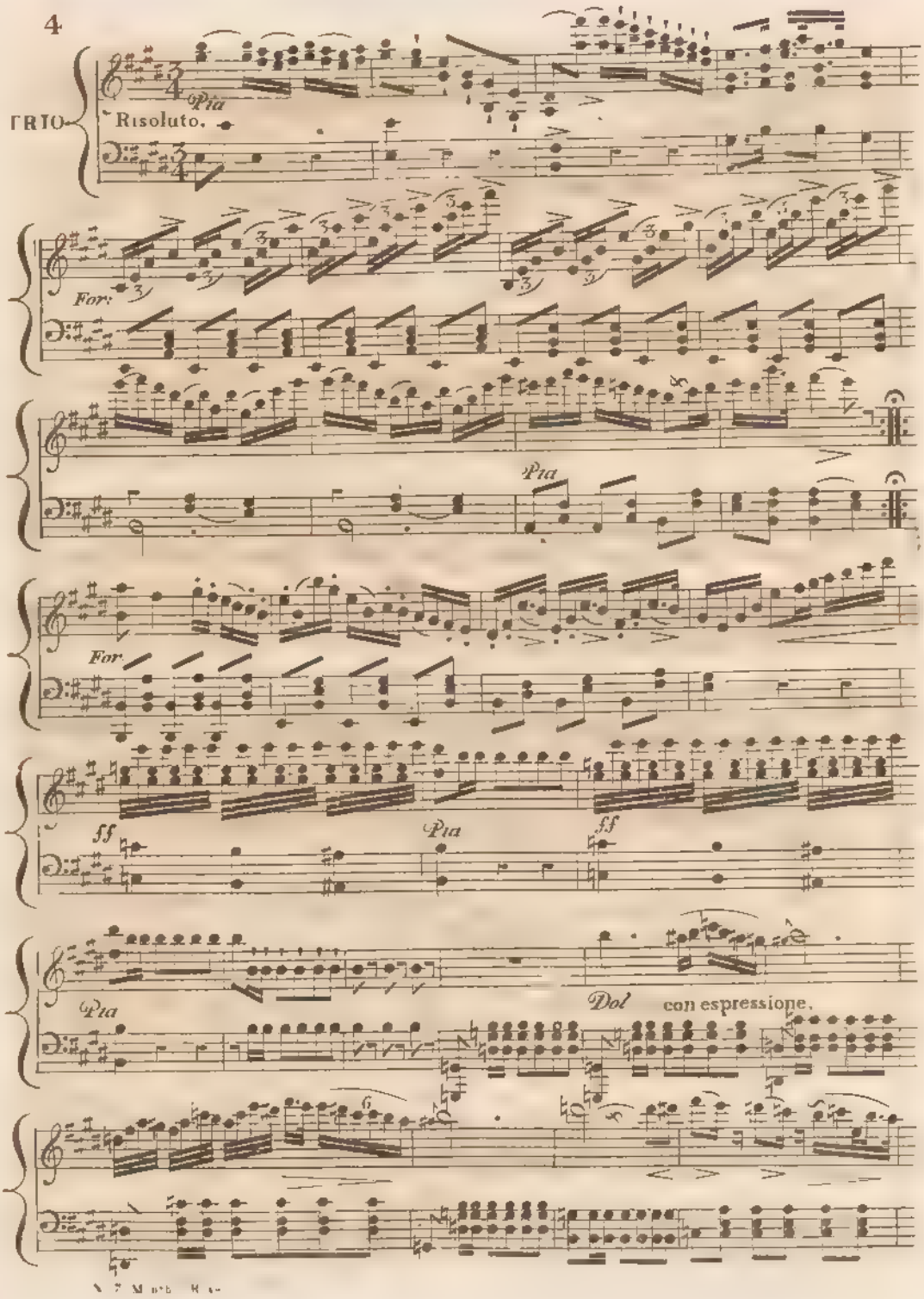

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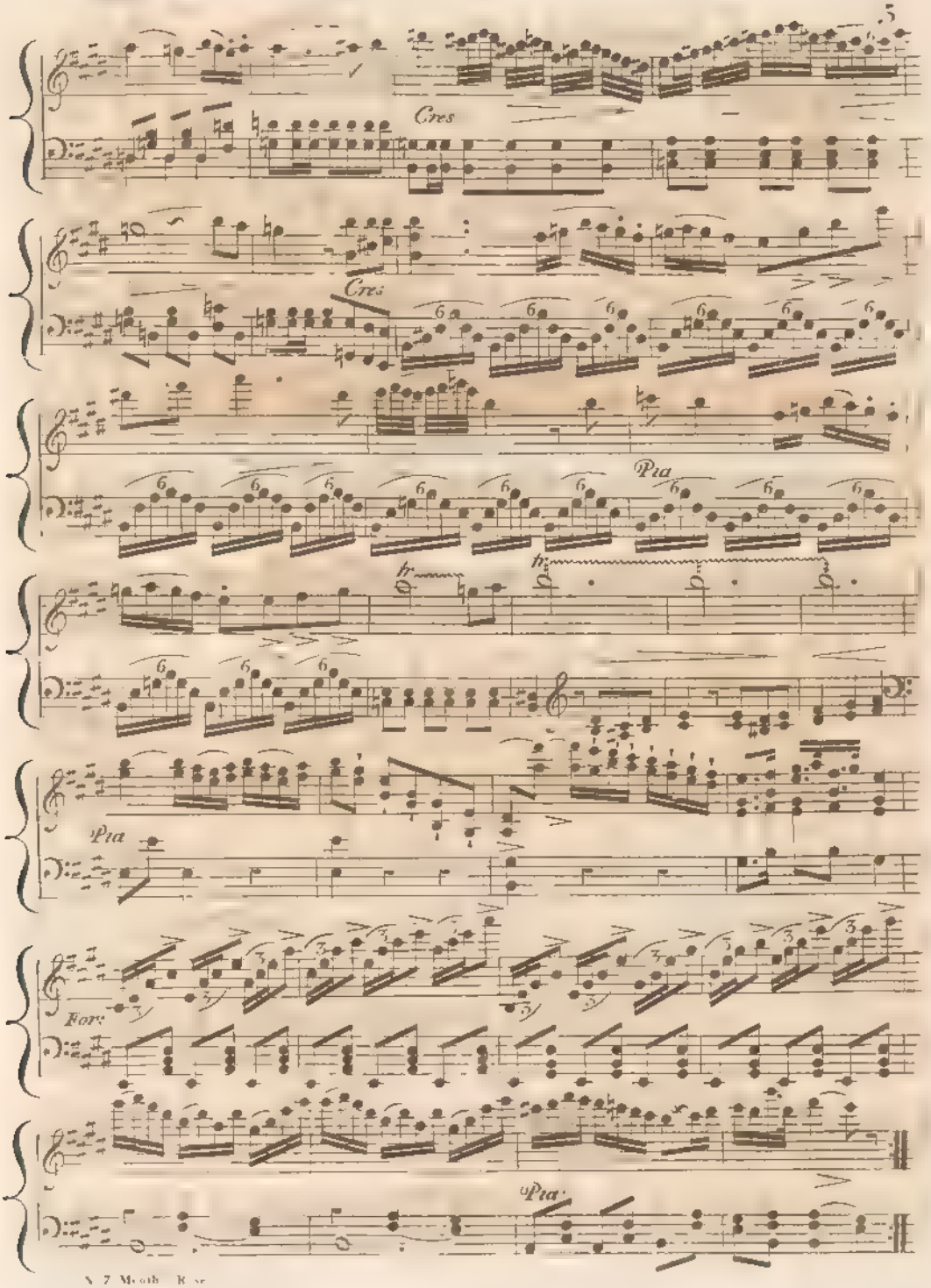

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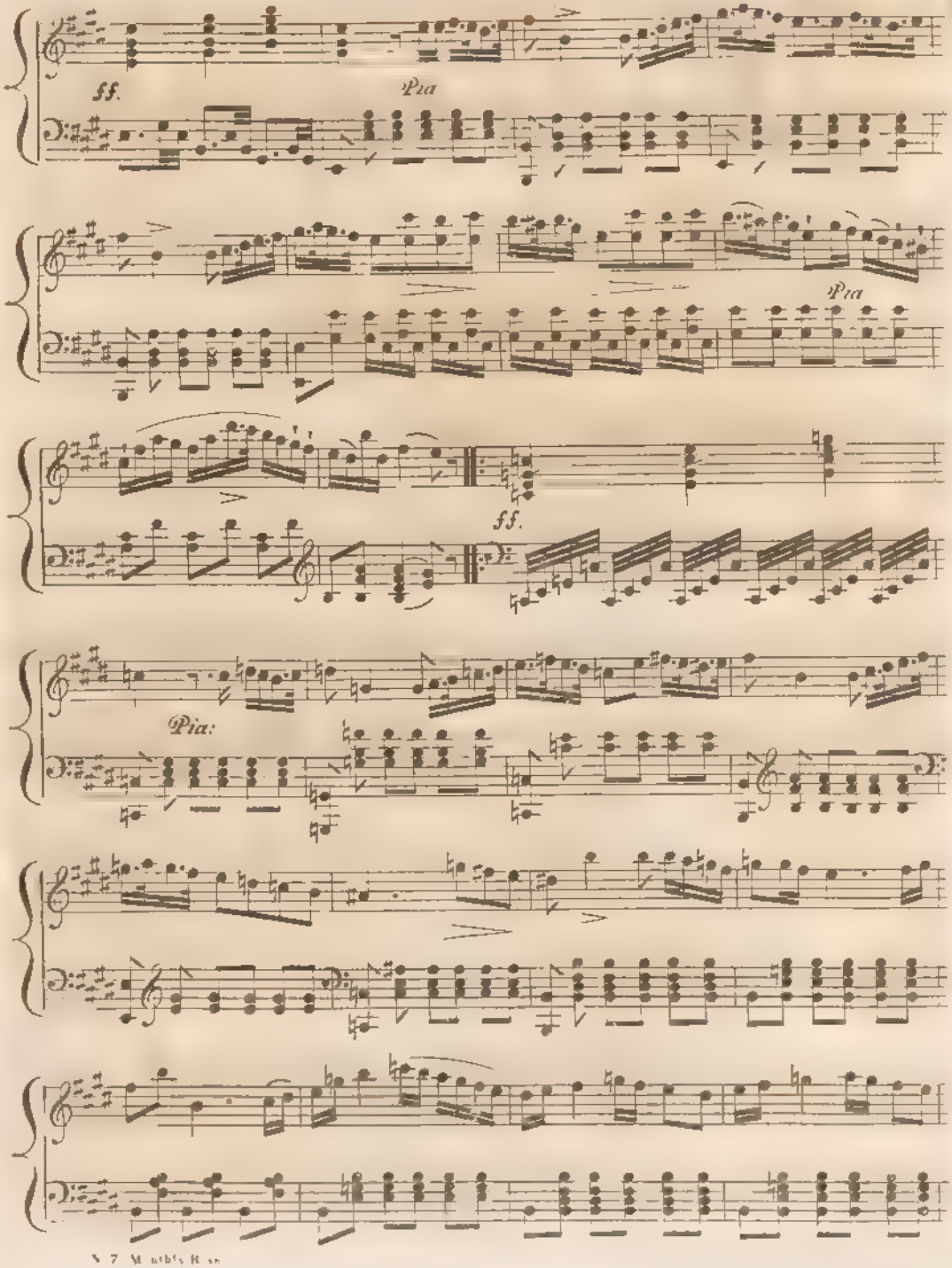

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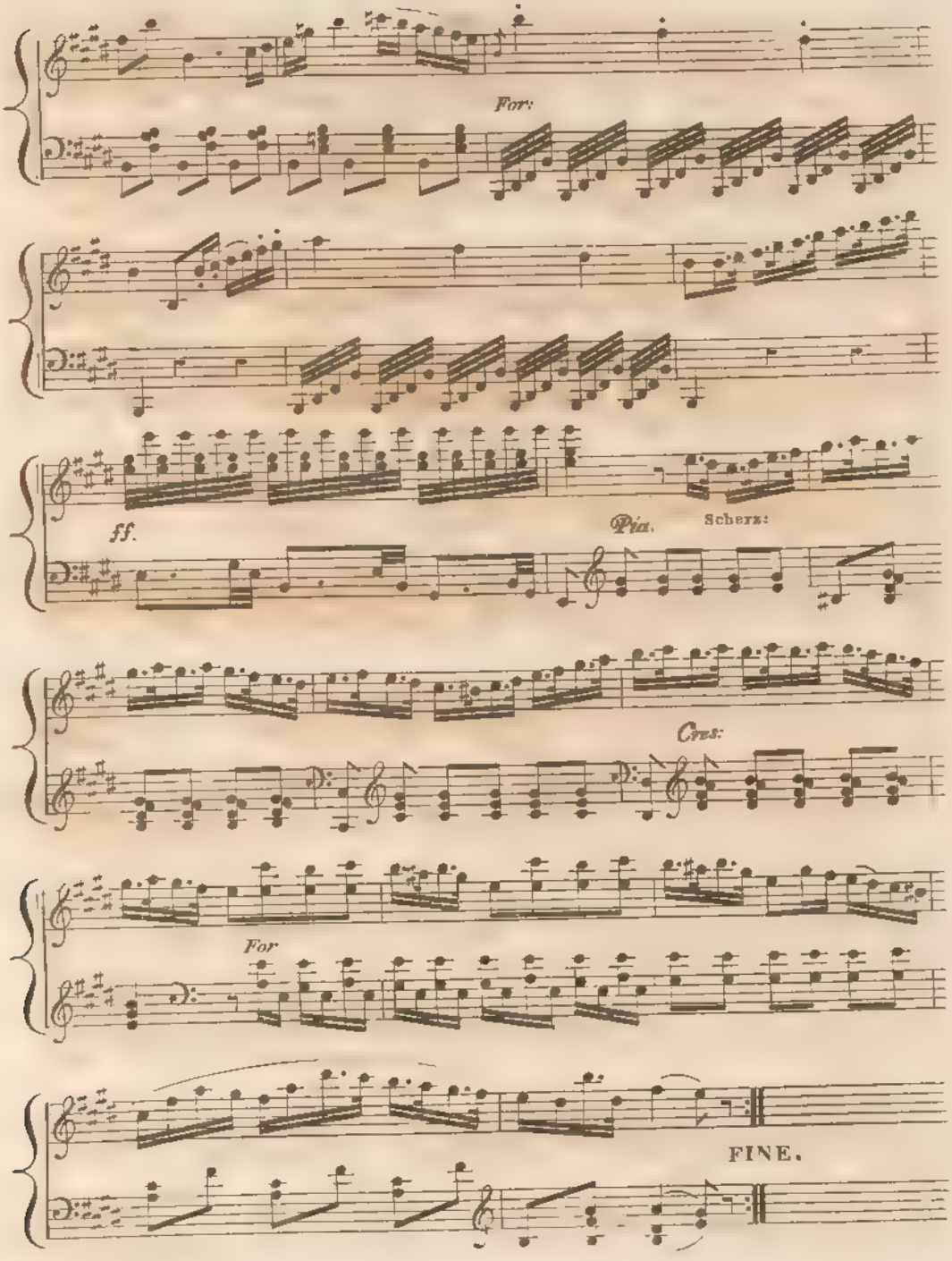

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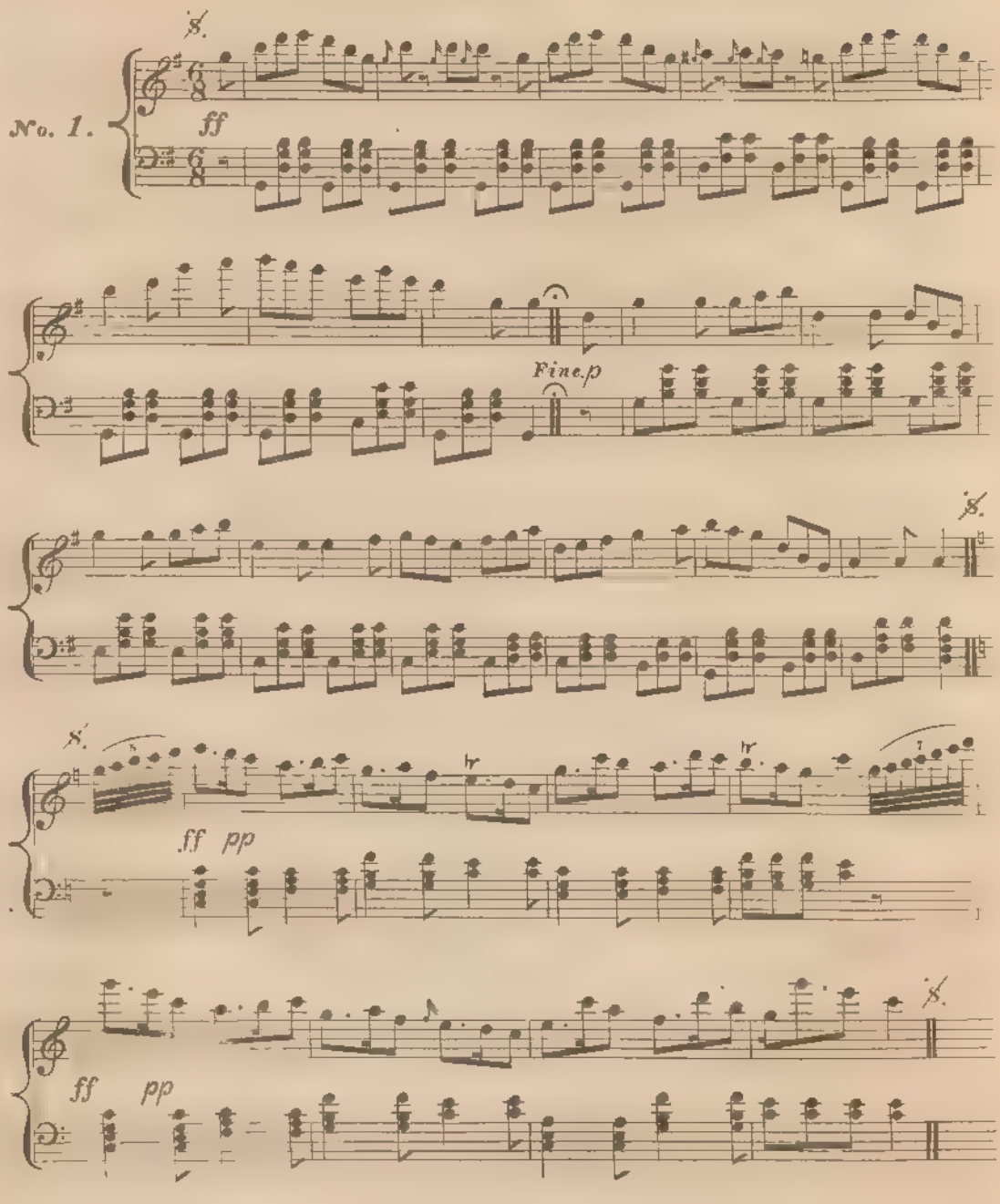
FANTALON.



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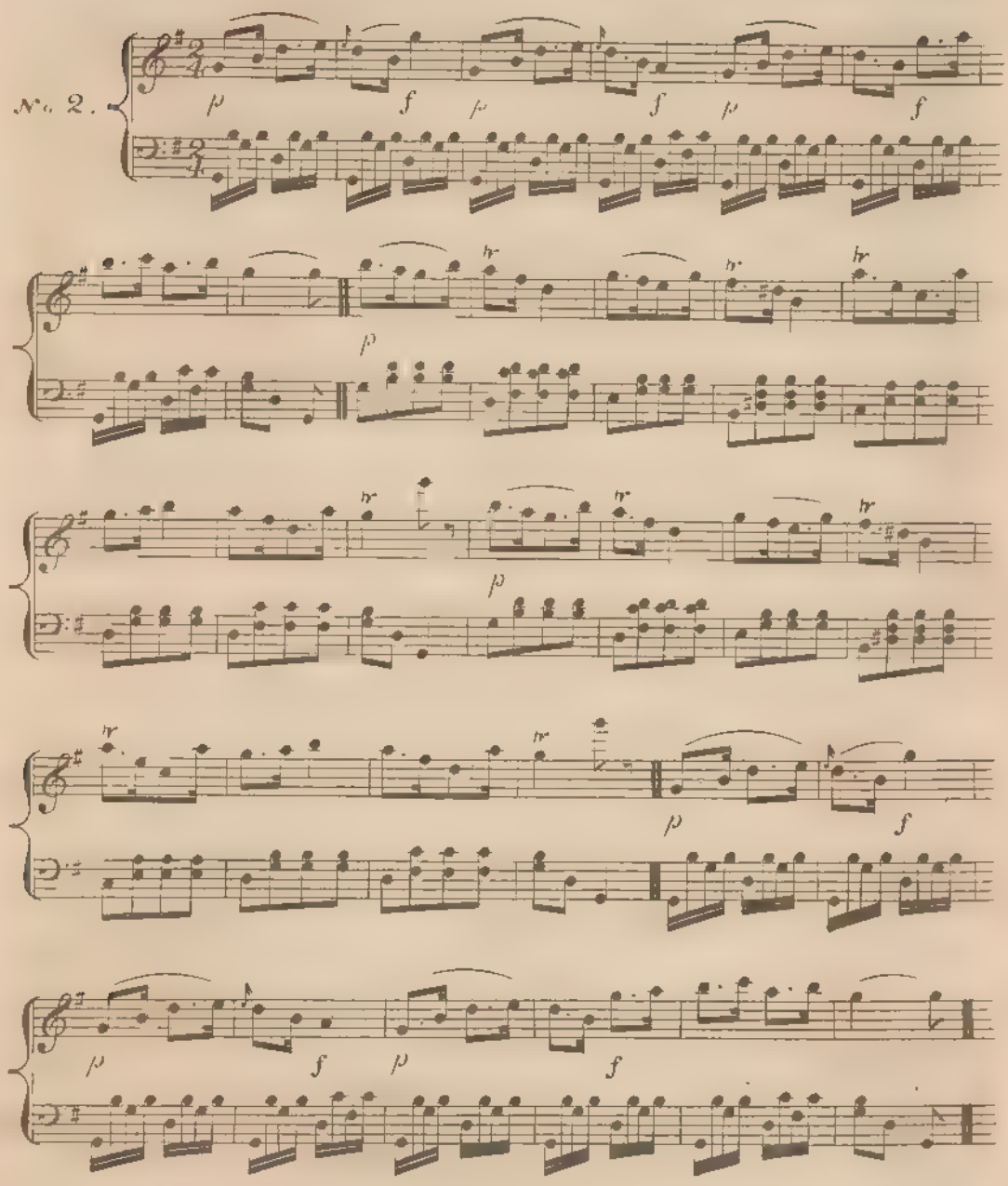

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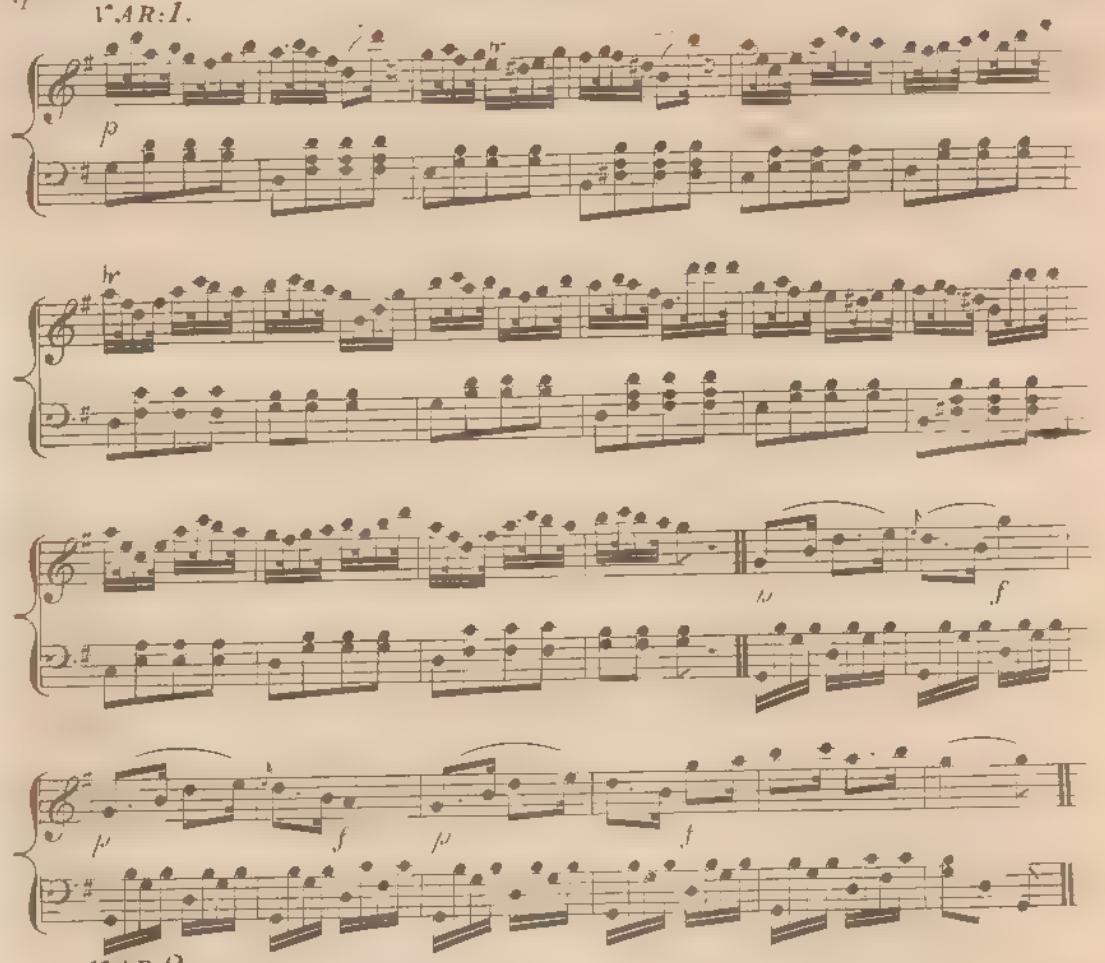

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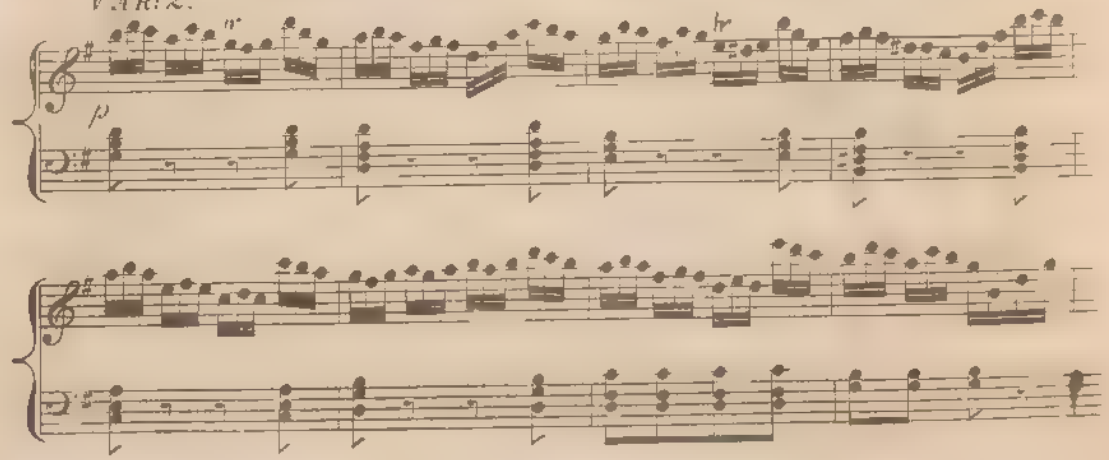

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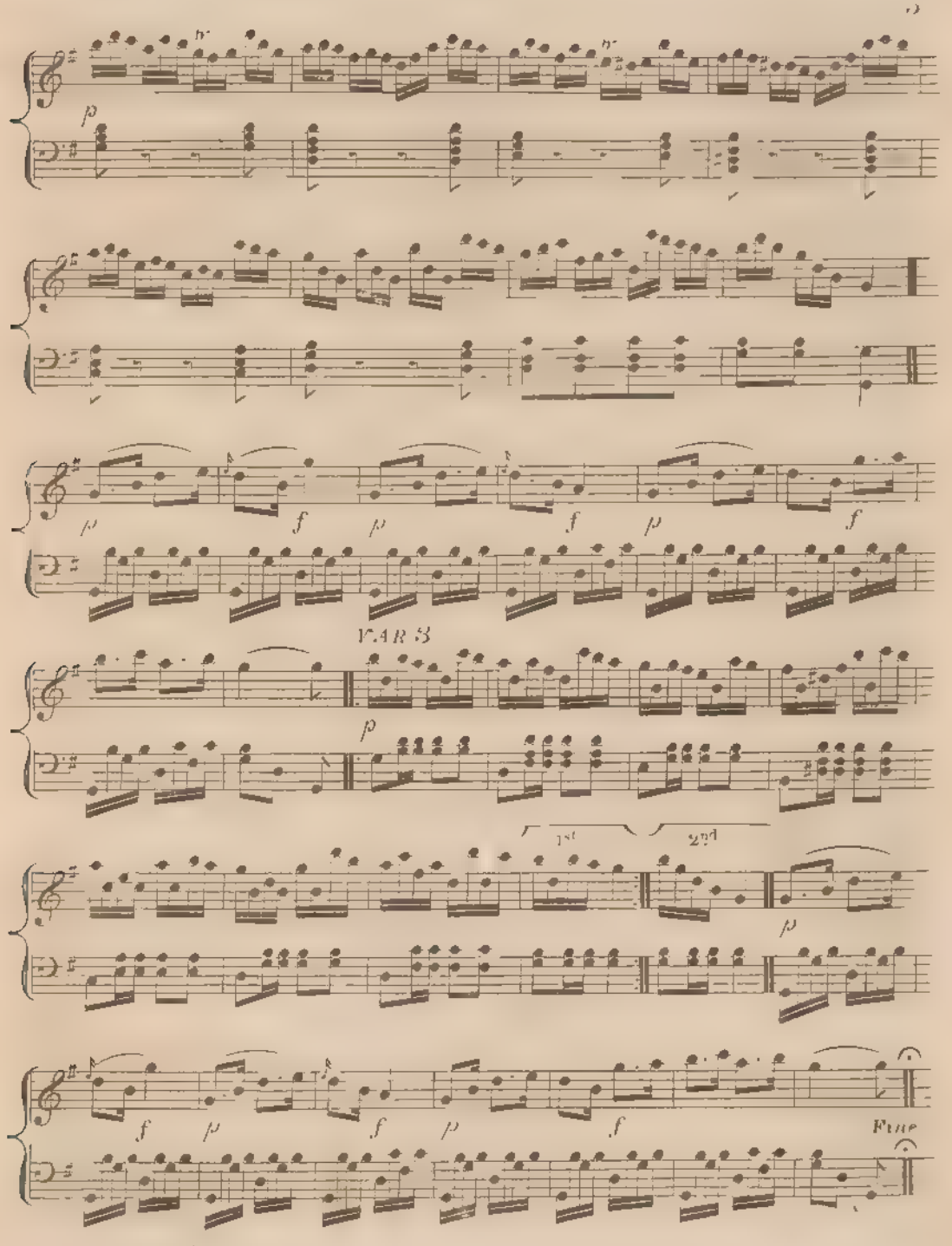

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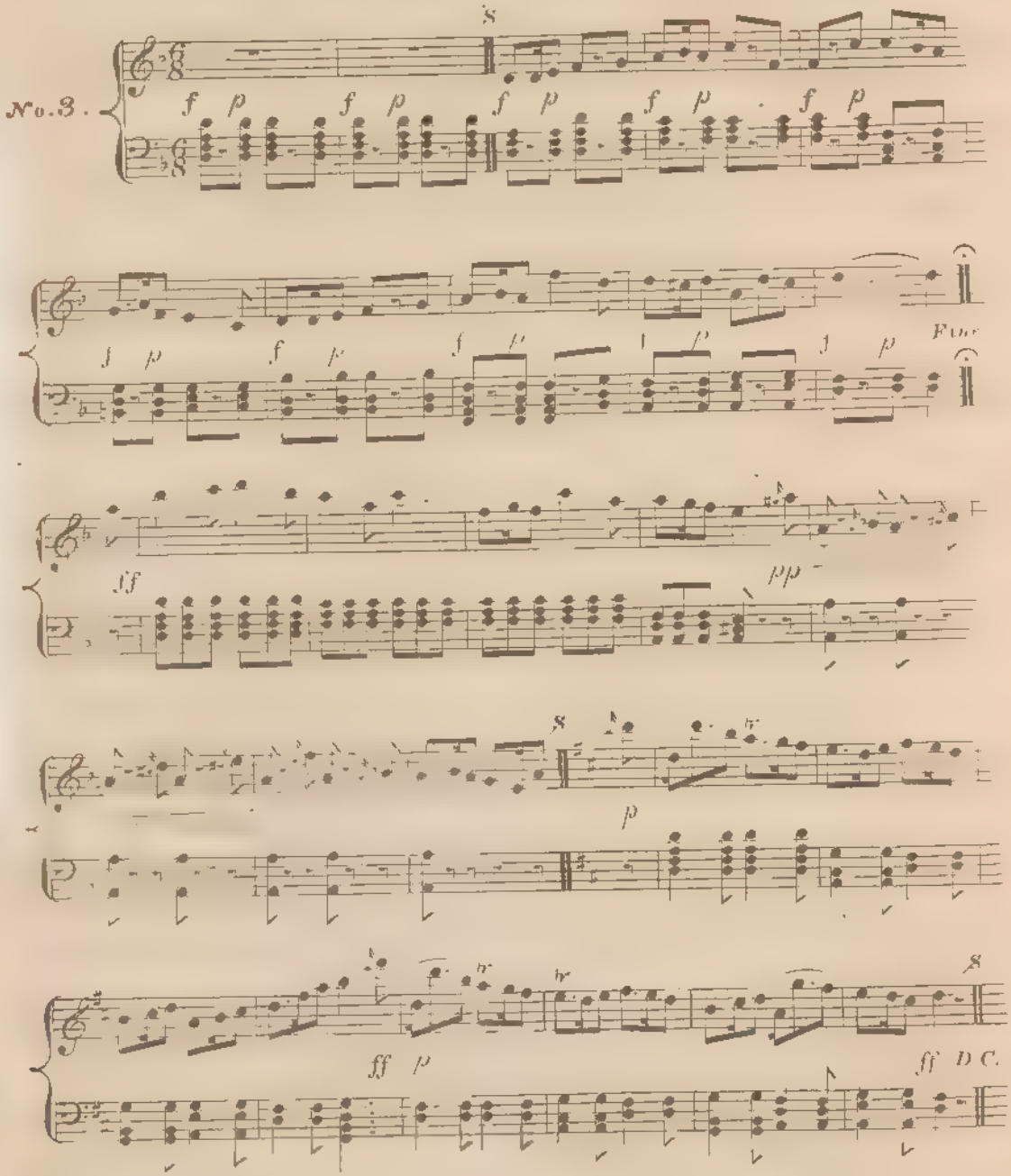

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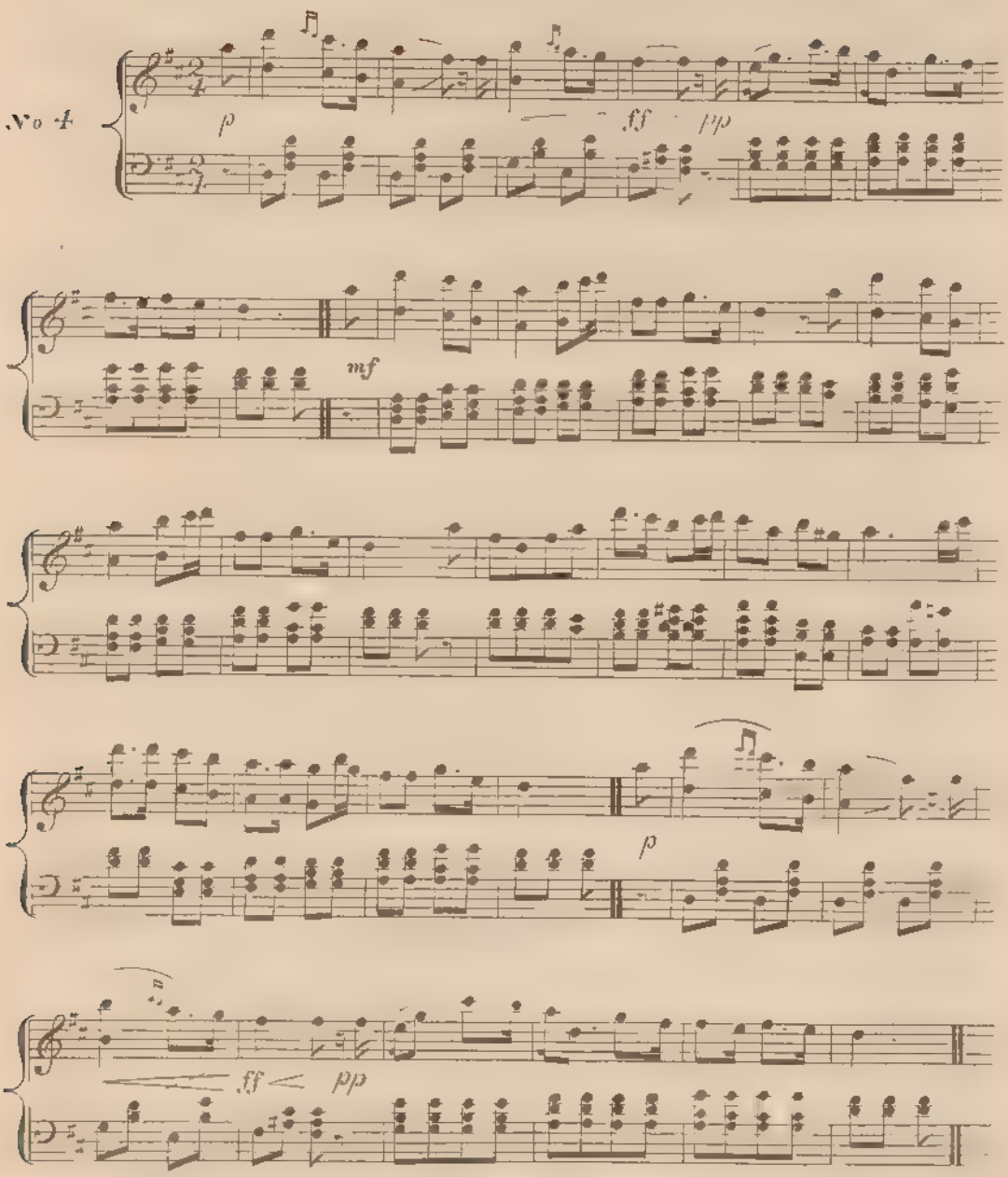

Royal Scotch Quad. (Jullien)

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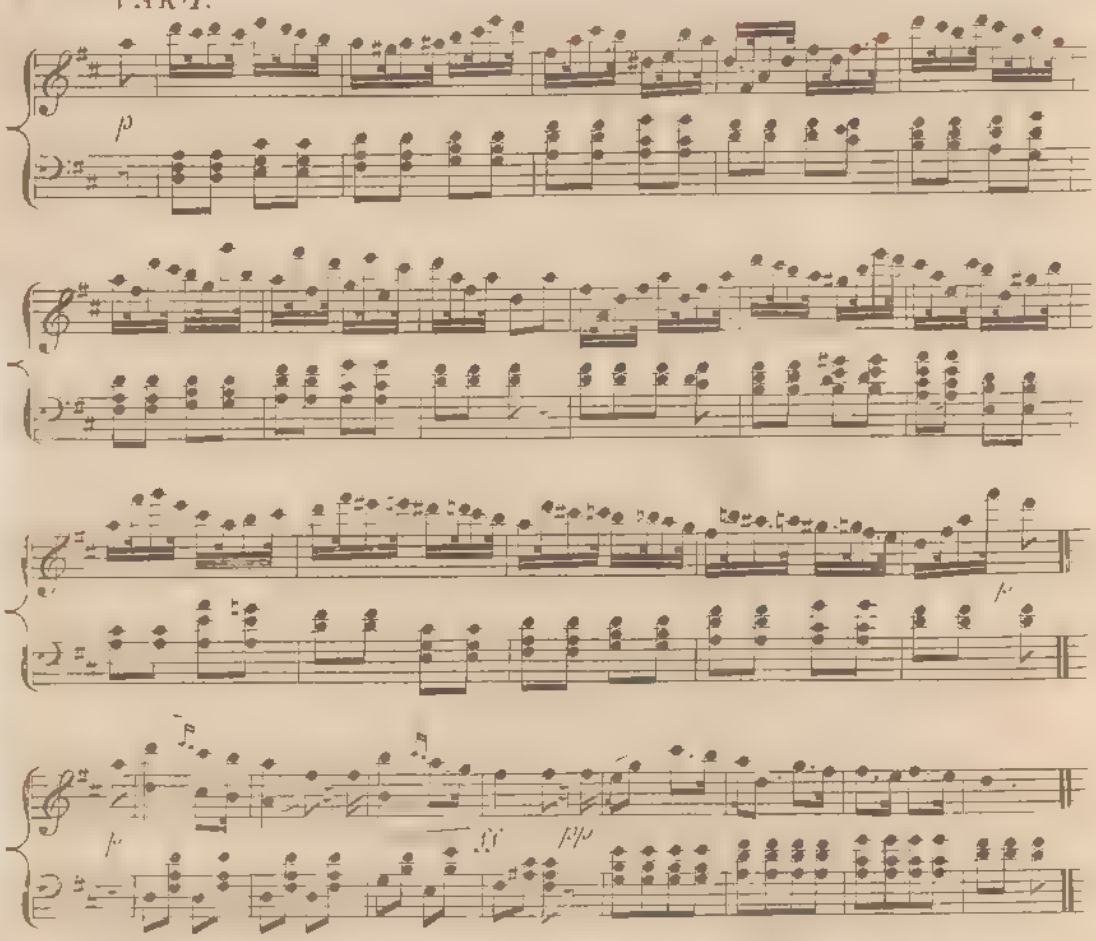

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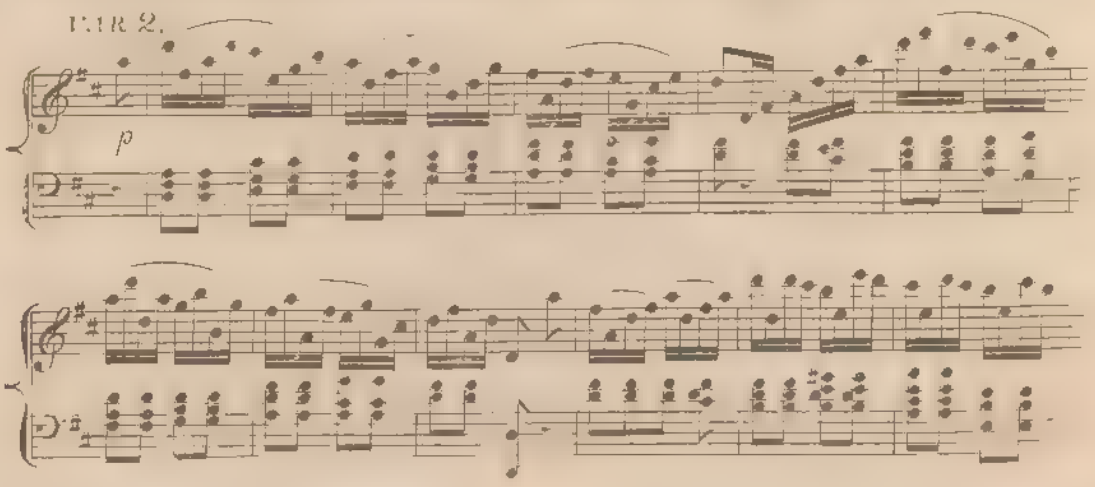

Royal Scotch Quads Jullien.

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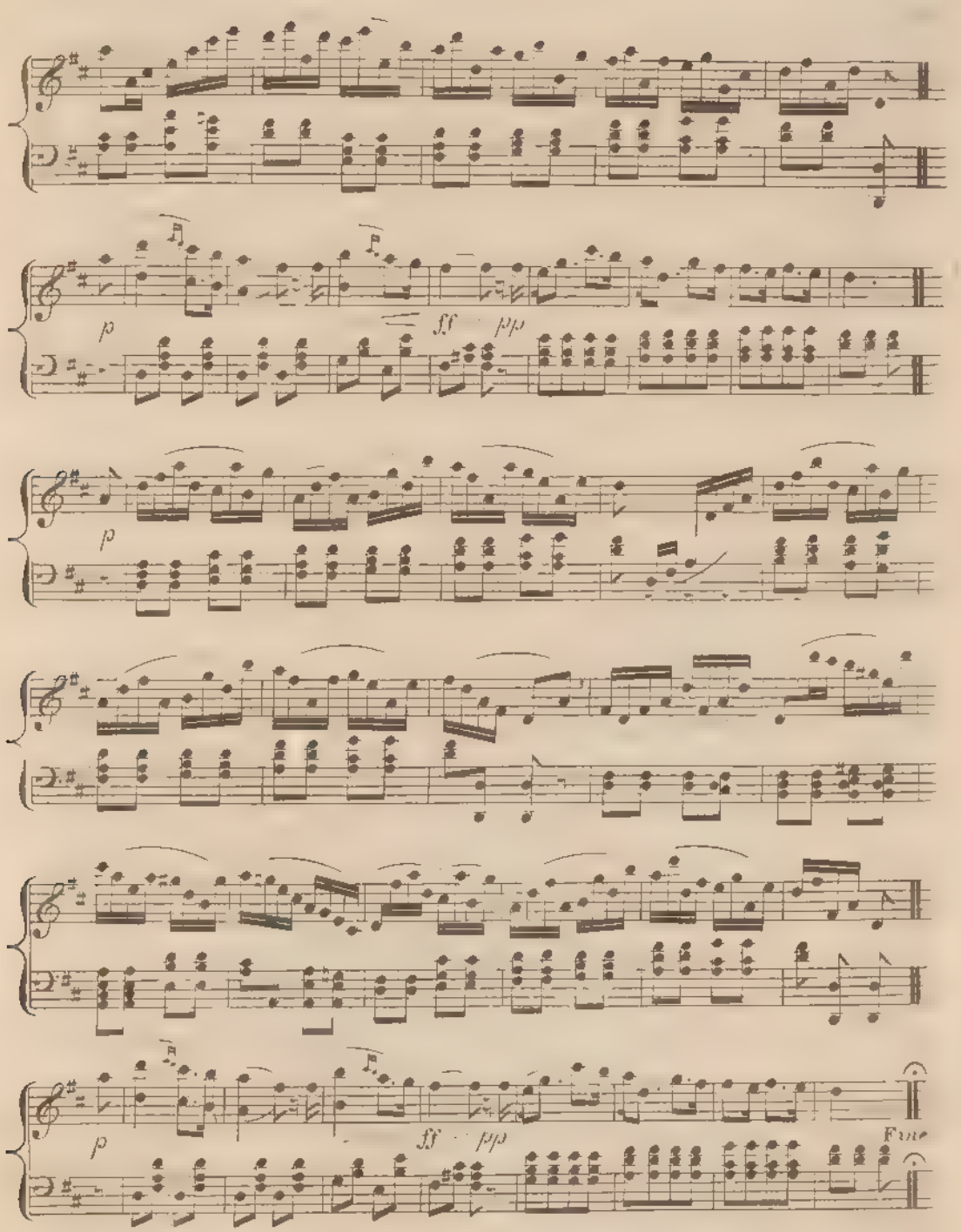

Royal Scotch Quad^{s} Jullien)

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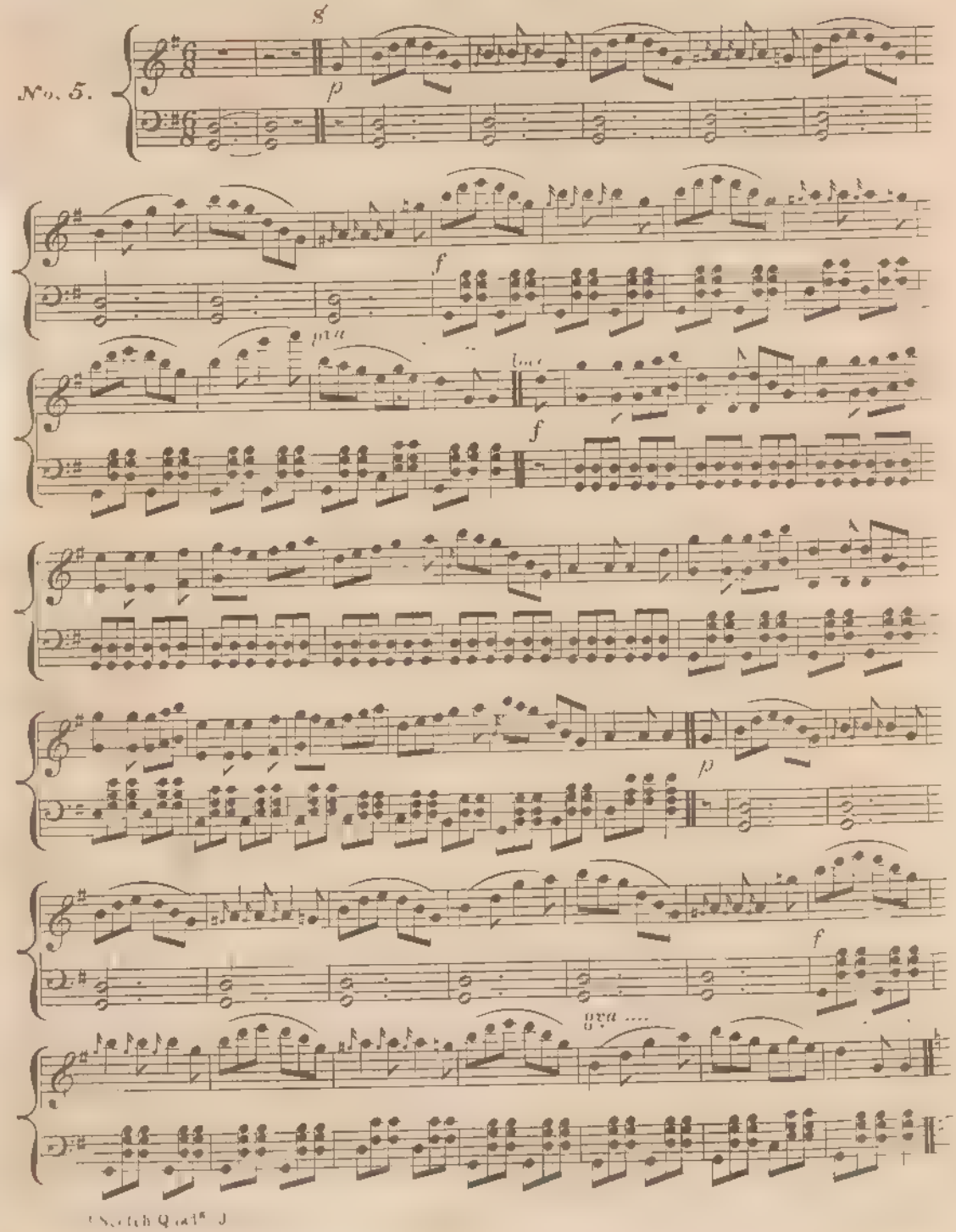
FINALE.

No. 5.



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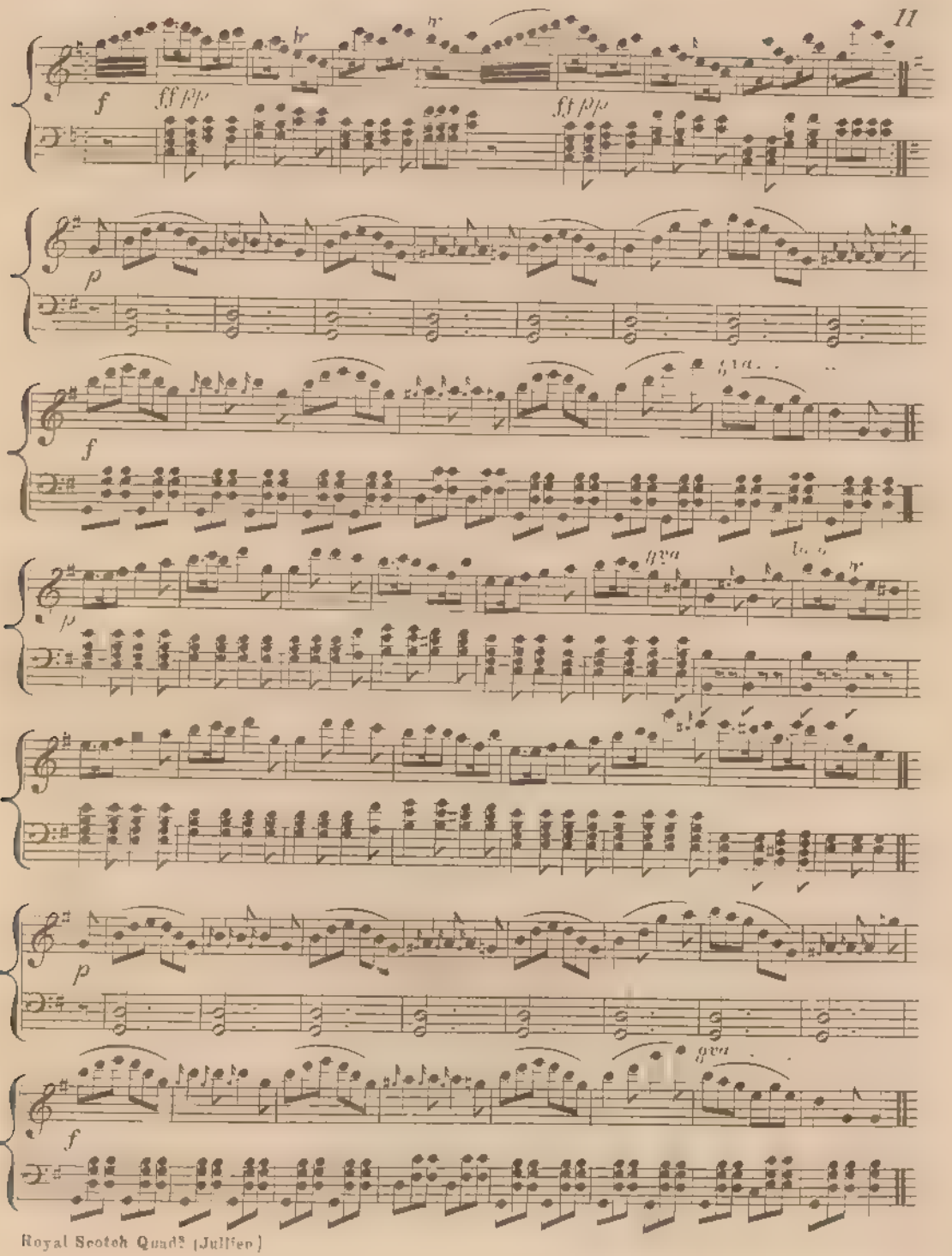

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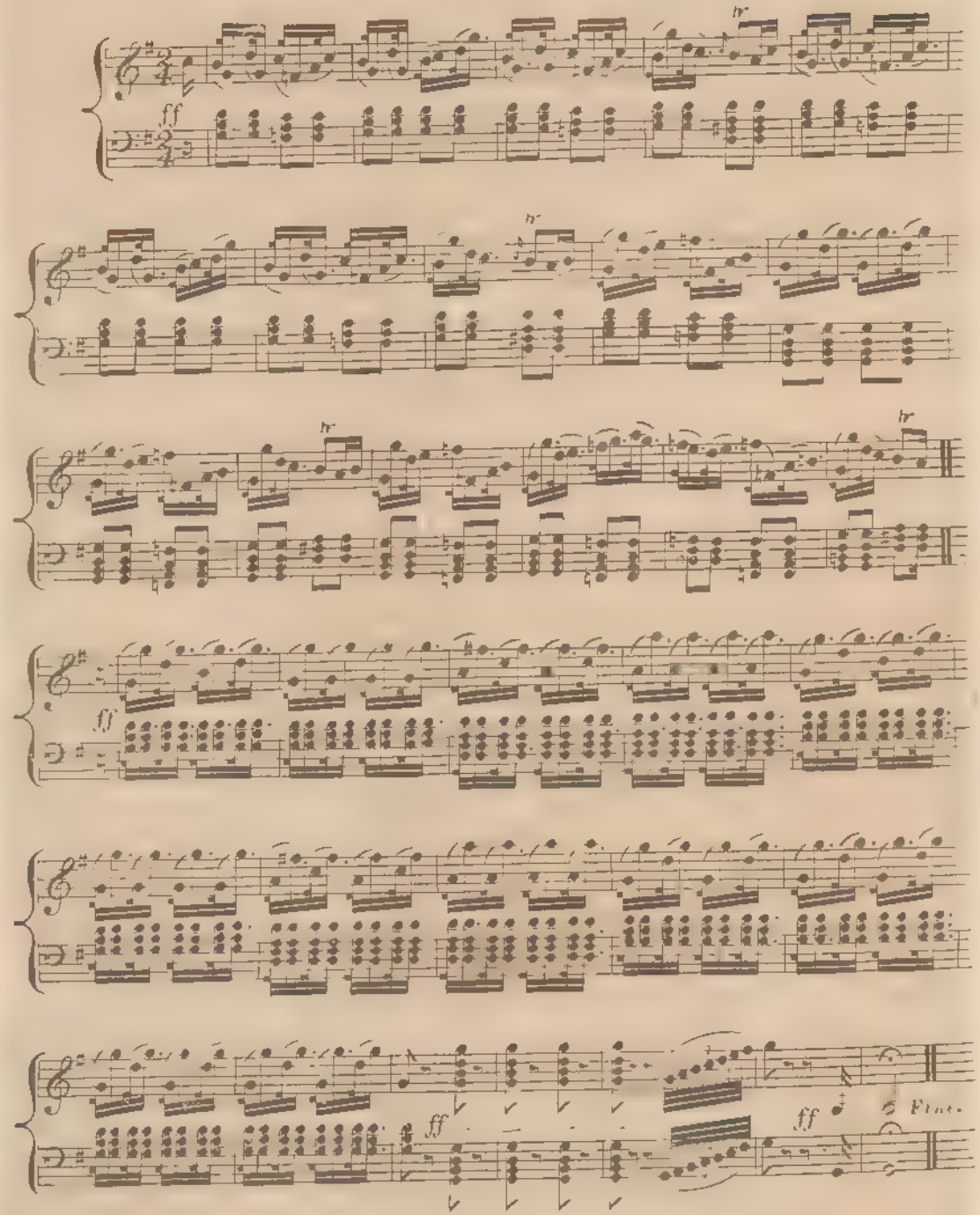

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OF BRABANÇON

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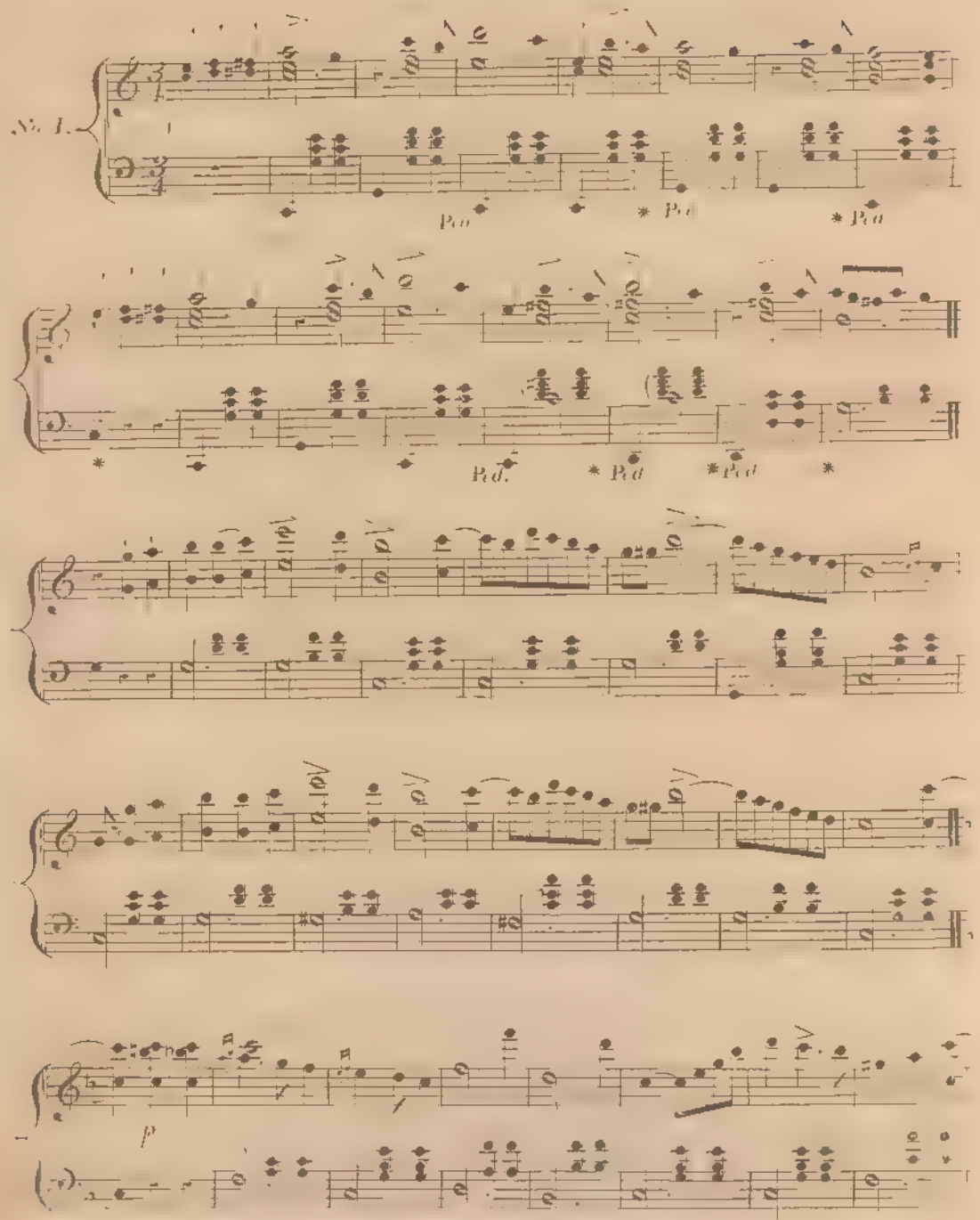

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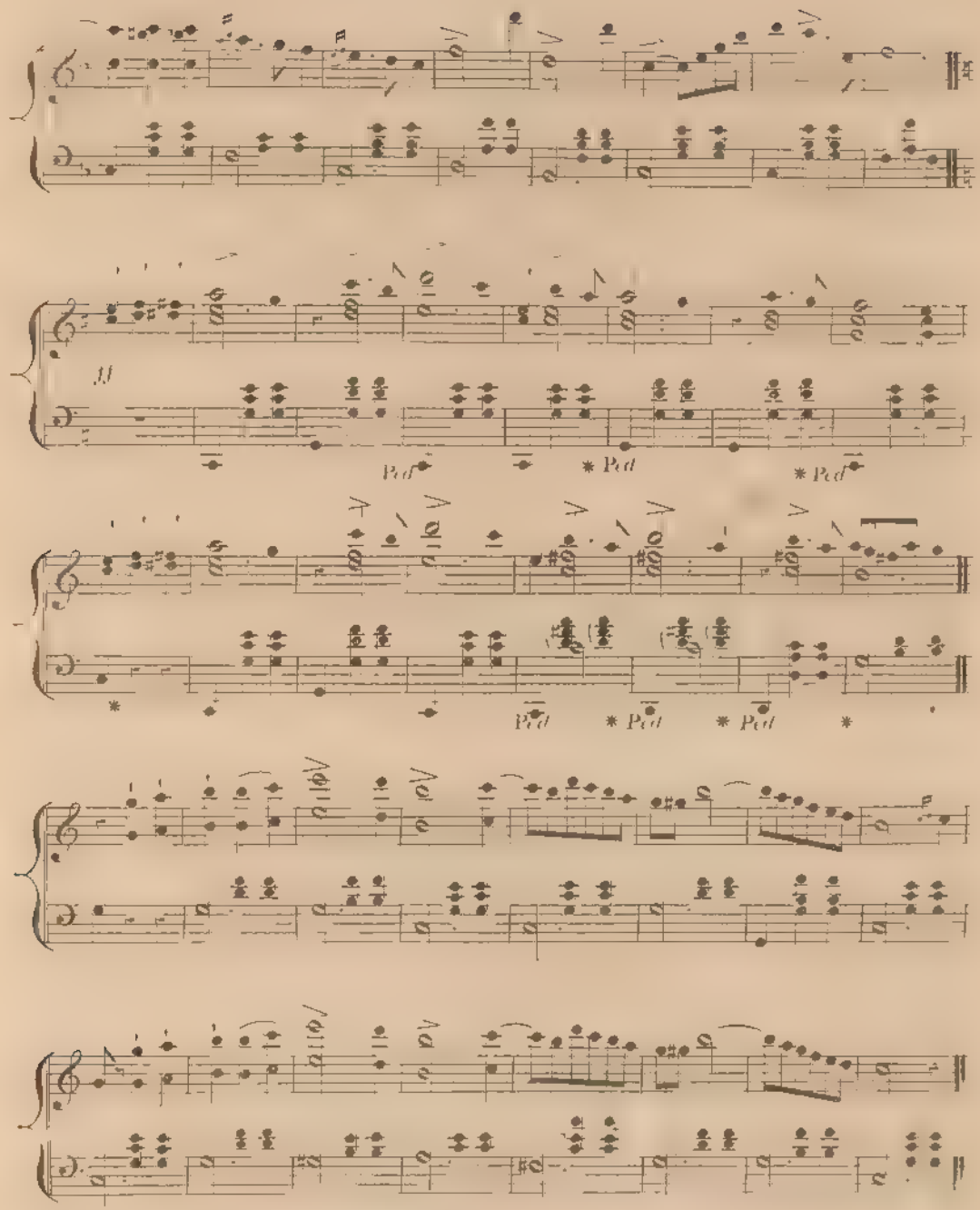

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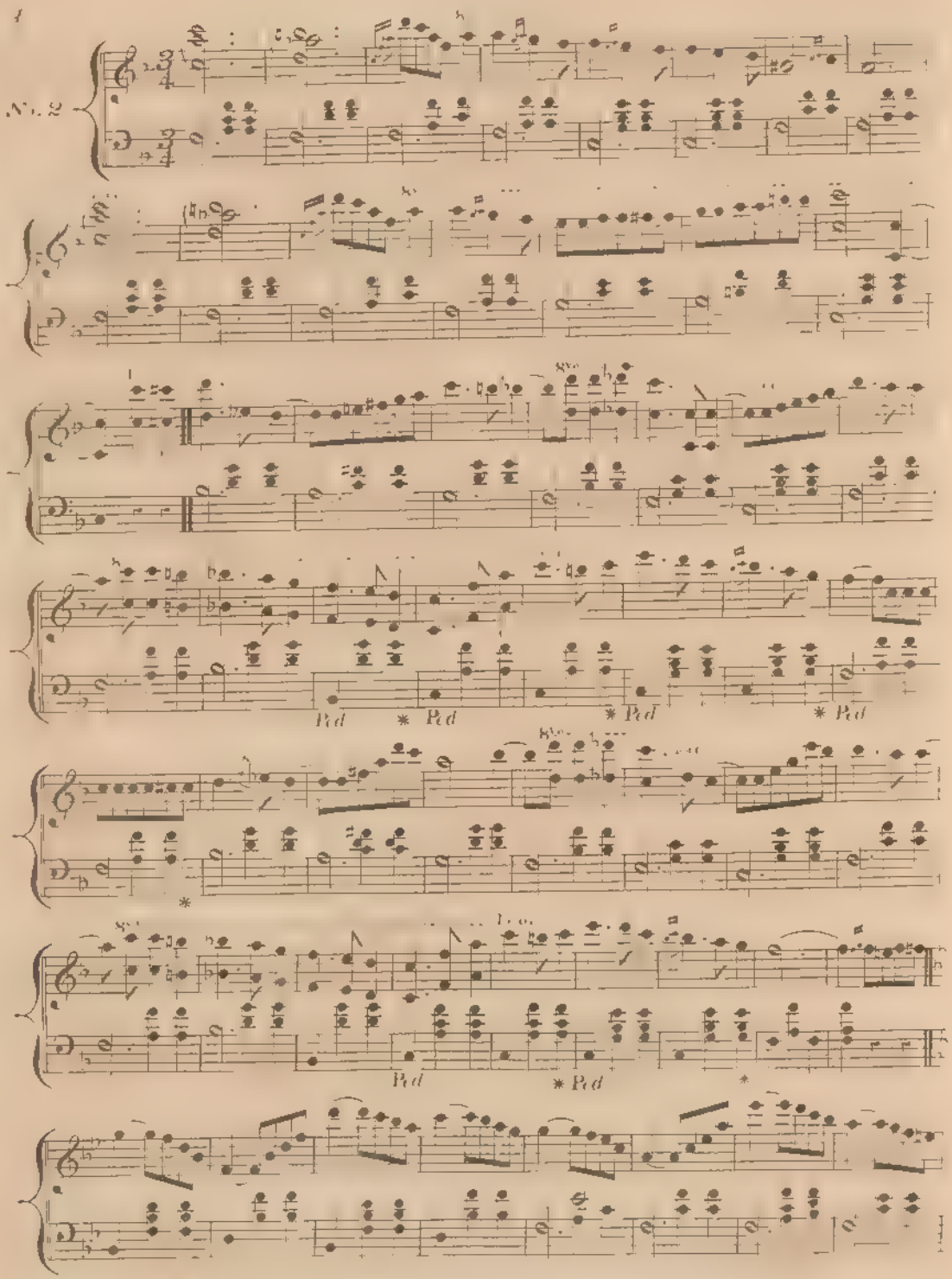

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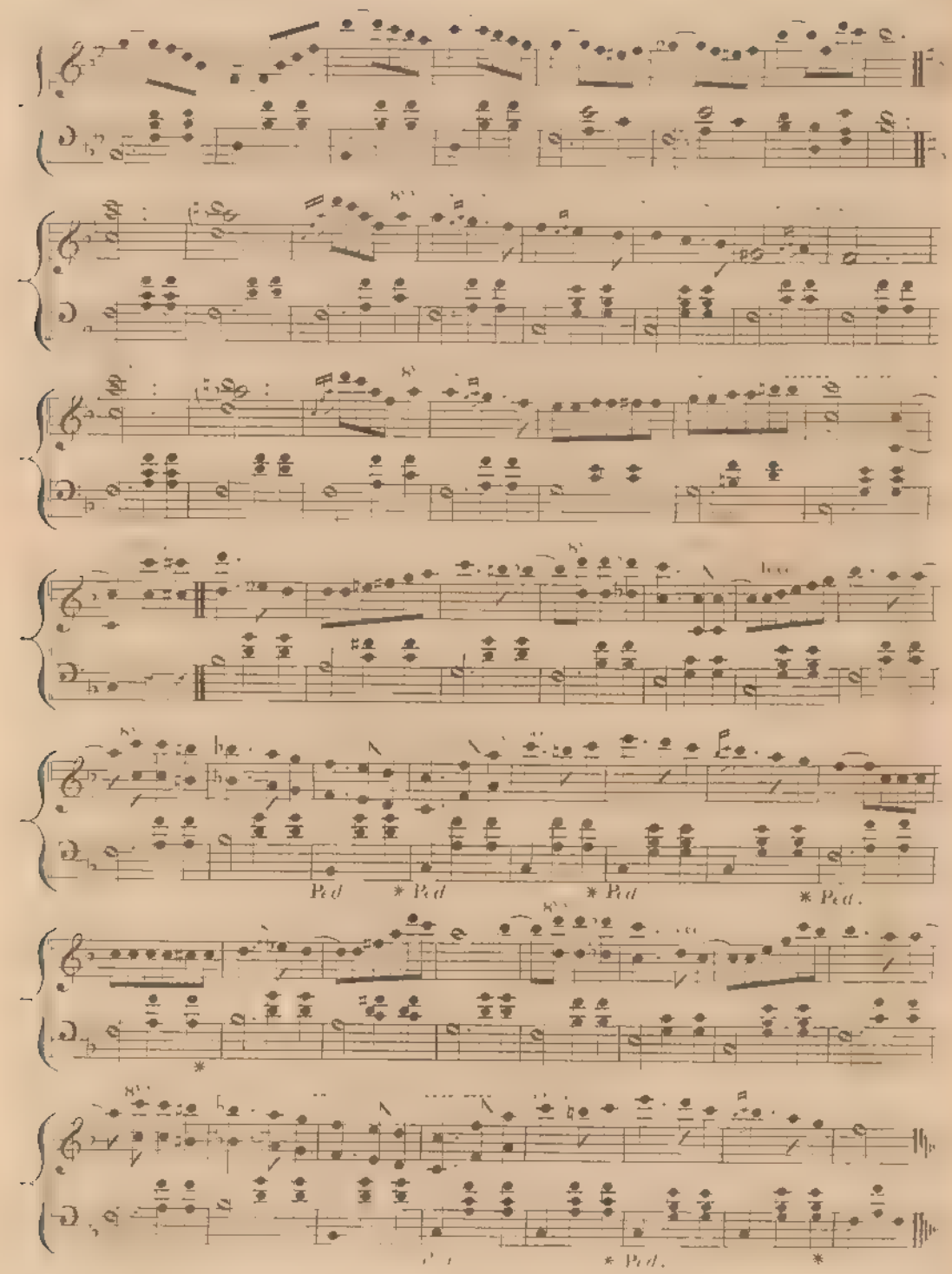

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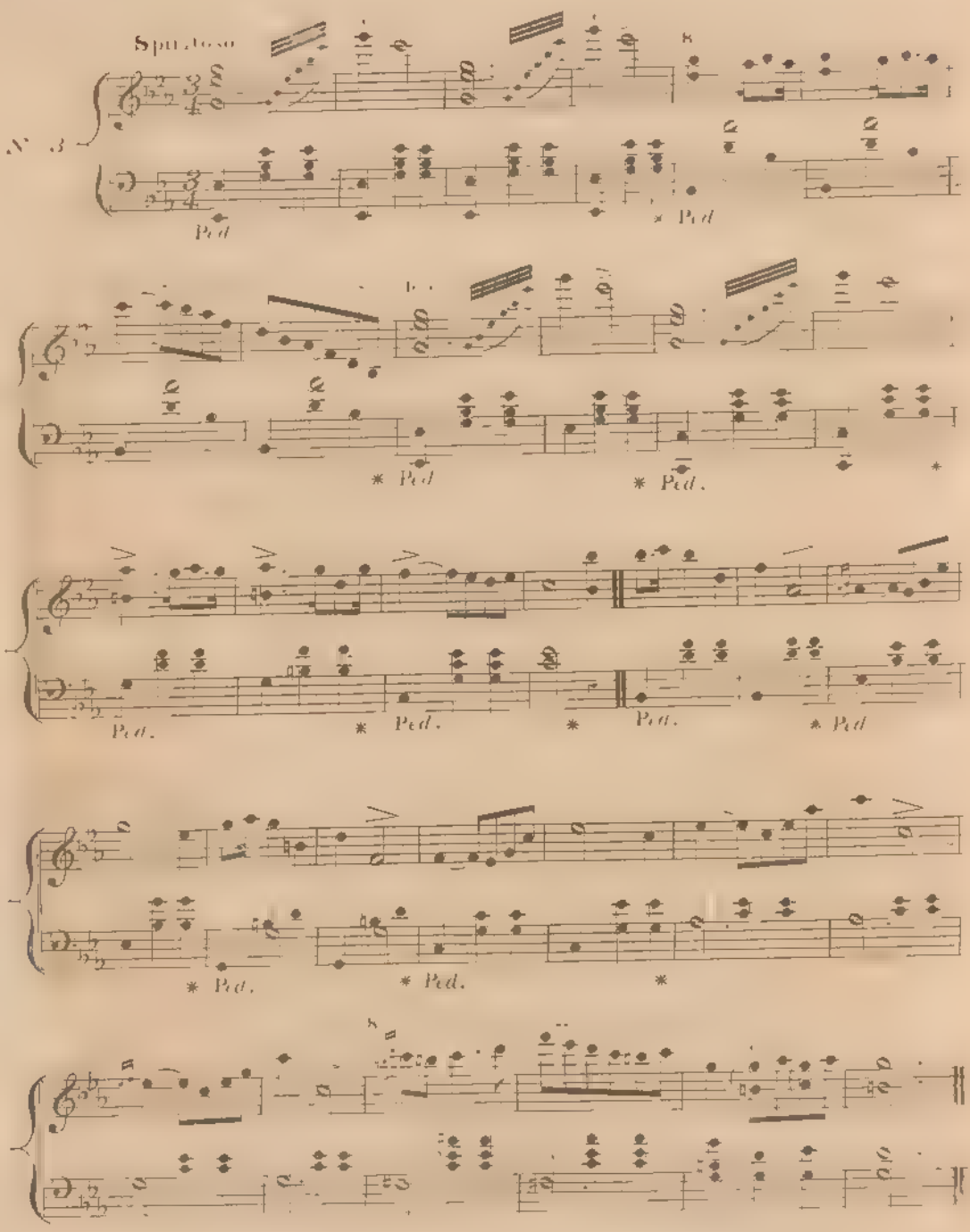

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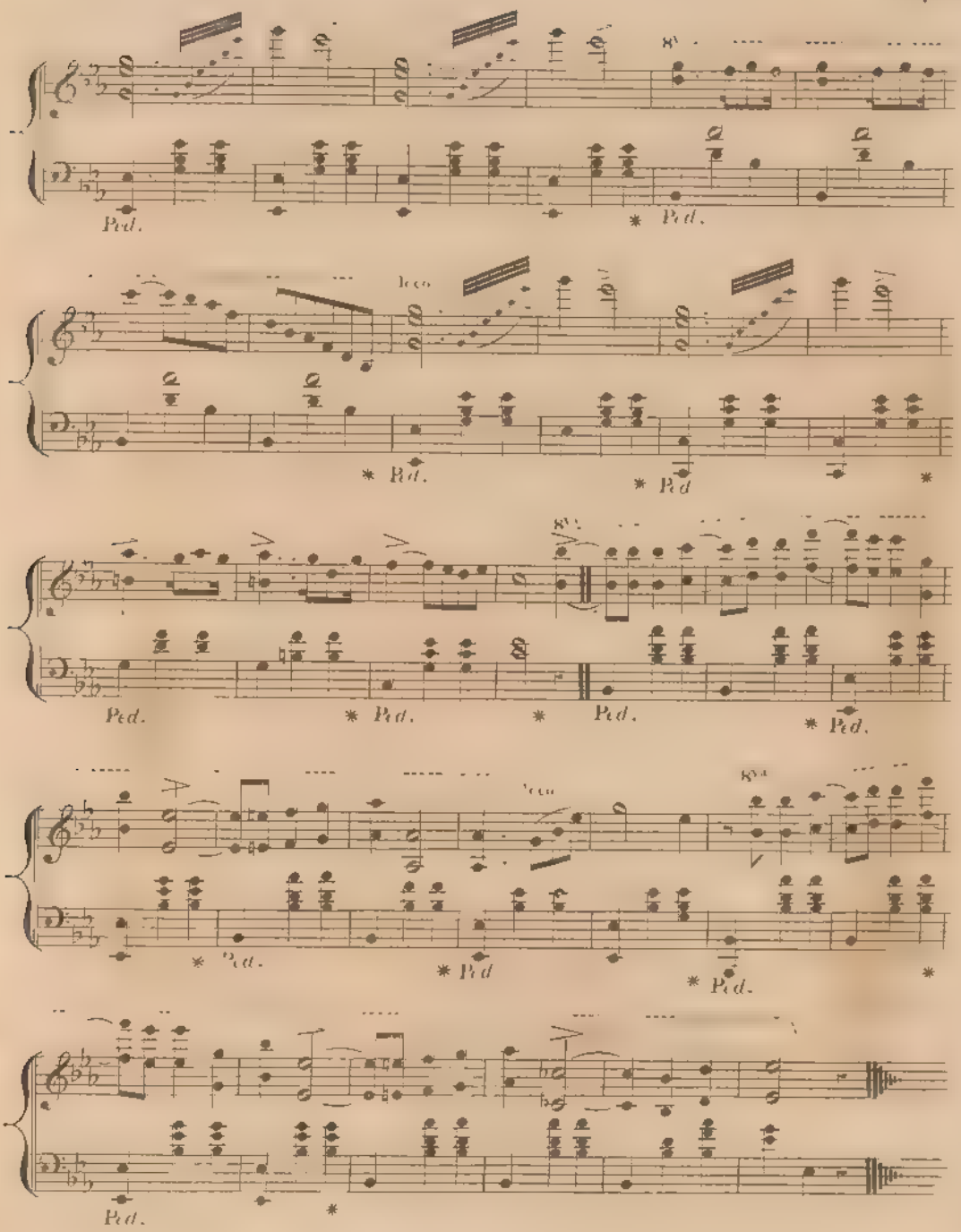

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